

Images and Image Symbolism in Metaphysical Poetry
With Special Reference to Otherworldliness

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TABLE OF CONTENTS

	Page
ACKNOWLEDGMENTS	ii
PREFACE	iv
Chapter	
I. INTRODUCTION	1
II. JOHN DONNE	9
III. GEORGE HERBERT	54
IV. RICHARD CRASHAW	77
V. ANDREW MARVELL	137
VI. CONCLUSION	171
WORKS CITED	173

PREFACE

In developing the method employed in this study of imagery, I am indebted to many critical and scholarly works; but especially a few, which I shall mention, have been prominently influential in providing ideas and examples.

Two can be singled out for special consideration--William Empson's Seven Types of Ambiguity (1947) and Cleanth Brooks' The Well-Wrought Urn (1947). Empson's Seven Types was especially valuable in emphasizing that the attention of the critic should be focused on the details of the works themselves, that the meaning of a poem is the suggestions derived from the arrangement of words in a structure. The main concern of Empson was to demonstrate a universal aspect of poetic language--ambiguity; and of course, this specific intention is not the aim of my study. But his assertion that poetic meaning could be derived from an analysis of the arrangement of words in a structure was adopted as a basic working principle.

Empson used many passages from Metaphysical poetry to demonstrate his "seven types." Also with the intention of discovering and formulating an essential quality of poetic language, Cleanth Brooks in his Well-Wrought Urn uses Metaphysical poetry to demonstrate his theory of "The Language of Paradox." Brooks proposes to prove that paradox is an essential aspect of poetic language; but again,

though I repeat that my intention is not with discovering the essential quality of poetic language, I owe much to Brooks. Brooks' insistence that form and content are inseparable, that the interaction between the content and its structure conveys poetic meaning, became an essential general principle employed in my study.

Within my study, the basic principles of Empson and Brooks were adopted and brought to bear upon the meaning of an image. I believe that in a poem primary consideration should be given to the way in which the image is arranged within a structure--this arrangement being called an organization.

Both Empson and Brooks have been criticized for their neglect of historical information when examining the arrangement of words within a structure. Rosemund Tuve, in Elizabethan and Metaphysical Imagery (1947) and A Reading of George Herbert (1952), has been specifically critical of Empson, and of the whole critical movement which stresses the examination of the details of a poem and neglects historical considerations. Miss Tuve emphasizes that to understand an image properly it must be considered from a historical point of view, and she treats the imagery of the Metaphysicals in relationship to the logical and rhetorical tradition of the time and especially the imagery of George Herbert in relationship to the liturgical and iconographic traditions. Ruth Wallerstein (Studies in Seventeenth Century Poetic, 1950) also takes a historical position, and she emphasizes that to understand the poems of the past, a knowledge of the philosophies of the past, especially as to how they effect

language, is needed. Wallerstein examines Metaphysical poetry in relationship to the Jerome- Tertullian- Augustine tradition of language.

The principle of the necessity of historical information for the understanding of imagery was adopted for the purposes of my study. Tuve and Wallerstein begin with a historical tradition, and then interpret the imagery from the viewpoint of the tradition; but my study differs in that I start with the analysis of the organization in which an image appears; and then compare the analysis with an organization which has been objectively described by previous writers who have been concerned with the nature of meaning, or with sequences of thought which have also been given objective description. When I have found a described process of association which can reasonably be supposed to have been accessible to the mind of the poet, and which is parallel to that observed in the poem, I have described the image in accordance with that process. I have assumed that such a guide will lead to authentic meanings which might escape a modern reader unfamiliar with earlier modes of thought, and I have assumed that such a guide might forestall errors of meaning which the preconceptions of a modern reader are liable to foist upon a poet to whom they would be surprising.

Not every such process of association is nowadays unfamiliar. For example, Marvell's images of natural objects are similar to those which invite our attention to such objects in nineteenth-century poetry. But some of the processes of association, though not now unknown, are far less commonly known, as when Crashaw, speaking of the

taste of blood, does not mean what we taste when we lick a cut finger but means the acceptance of the sacrificial redemptive love of God for sinful man. By what virtue such a denial of plain commonsense talk can be shown to be true of Crashaw it is the business of historically verifiable modes of meaning to tell us. Thus my original agreement with Empson and Brooks for the examination of imagery has to be modified.

Now, my contention can be stated thus: to determine the meaning of an image in a poem primary consideration should be given to the way in which the image is arranged within a structure; but the interpretation of the structure of an image should be in terms of historical considerations.

Another work, Arthur O. Lovejoy's The Great Chain of Being (1936), exercised its influence by providing a suggestion as to how the historical considerations might be limited. Lovejoy wrote a history of the development of a single idea, "the chain of being"; and from this hint, I decided to emphasize images connected with a single philosophical consideration, the relationship of the immaterial to the material, especially since this was one of the main topics of interest in the seventeenth century, when the philosophy of empiricism was gaining the new favor of many minds.

Of course, my study differs markedly from Lovejoy's. He was writing the history of an idea, and using poems as illustrations of these ideas. My emphasis is on the reading of poems; my emphasis is on the idea too, but only as part of the experience of reading a

poem--the idea as discovered in the organization of imagery, and as necessary to a meaningful response to poetic language.

My purpose in this study can now be stated in its final form. To determine the meaning of an image in the poems I shall examine, I shall give primary consideration to the way in which the image is organized in its structure; and then I shall interpret image organization according to the appropriate historically determined philosophical relationship between the immaterial and the material. Having treated one or two poems from each poet in detail according to this method; I shall briefly review a number of poems, so that this observable fact may emerge: that each poet has a characteristic mode of image organization, characteristic because it is recurrent throughout much of his work. Through such an interpretation it is hoped that a deeper insight into the poems of my four poets will be provided.

CHAPTER I

INTRODUCTION

In part, this study is concerned with a series of subtle differences amongst four seventeenth-century poets, John Donne, George Herbert, Richard Crashaw, and Andrew Marvell, as the works of these poets, the very way in which the images are selected and organized within the context of the poems, manifest certain modes of thought. One of the prominent intellectual problems of the seventeenth century was to arrive at a rational understanding of the relationship between concepts and concretions, between the spiritual and the material.

As the patterns of image organization will disclose, the respective work of each poet reveals a different attitude toward the relationship of the conceptual, or spiritual, and the material. John Donne is more concerned with the conceptual; although he subordinates, he neither debases nor dismisses the material. He considers the material to be important in that it is necessary for the existence of the conceptual. George Herbert grants the material more importance than Donne, but in Herbert the importance of the material is due to its being a creation of God, and thereby a figuration or symbol of God. Richard Crashaw represents an extreme in that he values the spiritual, the otherworldly above all, and the material object to him has little or no importance. Andrew Marvell gives his attention to the material object and although the themes of his poems are often spiritual, the thematic element, even in these poems, is subordinated to his passionate

concern with the material objects that make beautiful the natural world.

My major concern is not only to record these poets' attitudes toward the relationship between the immaterial and material, but to show how their poems may be best read. Attention therefore is directed to determining what responses in the imagination of a sympathetic reader ought to be produced by each of the words with which they name the things they are interested in.

The study of what is stimulated in the mind of a reader by substantives in the sentences of a poem is properly called a study of the poet's imagery. Twentieth-century studies of imagery so far as I know them have hitherto been primarily studies of the power of words to stimulate the equivalent of sense experience in the imagination of the reader, but my study is concerned fully as much with the stimulation of passionately felt spiritual conceptions. Consequently, the word image needs to be defined afresh, and that definition must be borne in mind whenever the word image is used.

The differences that I describe amongst the poets arise not because the poets have each a characteristic favorite particular trope, but because things which their imaginations conjure up bear different relationships to plain ordinary material actuality. Each poet conceives, or perceives, differently from the others; and this distinct attitude toward the immaterial and the material works its way into the very texture and structure of the poet's language. This attitude is the influencing factor that shapes the poet's organization of imagery; and

to discover the poet's attitude, we study the patterns of organization throughout his work, as well as the qualification of these patterns in the particular context in which they appear. Once the poet's attitude is discovered we, as readers, may adjust our mentalities, may subdue any interfering preconceptions regarding the relationship of the immaterial and material, to experience the poem as the poet intended.

In this study an image is considered to be a poetic representation of a thing either material or immaterial, or such a thing in a condition or in activity.

This study is based upon the proposition that an image depends for its meaning upon the organization of the poem itself and upon the convention of concepts which the poet accepted for purposes of the poem, and that the organization of images within a given poem (as well as the prevailing practice within the whole body of a poetic work) is a proper guide to the convention to which an image refers and with which its meaning must be consistent.

A major necessity dictated by the purposes of my study is to determine whether or not as a general tendency an individual poet is concerned with material or with immaterial things, or with both material and immaterial things as they are related to one another. This determination of the poet's prevailing concern is based primarily on a study and analysis of the selection and organization of his imagery in individual poems. Let us take three passages to illustrate how the imagery makes clear the focus of the poet's concern.

But most the Hewel's wonders are,
 Who here has the Holt-felsters care.
 He walks still upright from the Root,
 Meas'ring the Timber with his Foot;
 And all the way, to keep it clean,
 Doth from the Bark the Wood-moths glean.
 He, with his Beak, examines well
 Which fit to stand and which to fell.¹

In the passage from Marvell, the imagery is selected and organized in a manner that presents the bird, the "Hewel," as a particular and hence material thing. Marvell is concerned with this creature for its own natural, terrestrial, and material sake. He selects the specific name "Hewel" rather than the more general term "woodpecker," or still more general "bird." The "Hewel" is depicted in motion, the specific and particularized motion of walking upright, and as moving upward from a definite and tangible spatial locality, the root of a tree. A number of specific details portray the bird as being engaged in natural activities. When in a trope he asserts that the bird, like a "Holt-fester," that is woodcutter, is measuring the timber with his foot, he is not diverting our attention to some other matter but laying stress on the precise and apparently methodical placement of the hewel's feet as he advances up the trunk. Also, he specifically notices the definite features of the bird: the feet and the beak. Throughout the passage a sense of an event on a tangible world is conveyed. The woodpecker is on the solid foundation

¹The Poems and Letters of Andrew Marvell, ed. H. M. Margoliouth (Oxford, 1927), p. 75, ll. 537-44.

of a tree, and he gleans moths from a solid and tangible surface, the bark. The selection and organization displayed in this passage indicates that the poet's concern is with an image of the bird as a material thing. As we shall see later, this kind of selection and organization, and hence this kind of imagery, is characteristic of Marvell.

I Sing the Name which None can say
 But touch't with An interiour Ray:
 The Name of our New Peace; our Good:
 Our Blisse: & Supernaturall Blood:
 The Name of All Liues & Loues.
 Hearken, And Help, ye holy Doves!
 The high-born Brood of Day: yon bright
 Candidates of blissefull Light,
 The Heirs Elect of Loue; whose Names belong
 Unto the euerlasting life of Song;
 All ye wise Soules, who in the wealthy Brest
 Of This unbounded Name build your warm Nest.²

In sharp contrast with the "Hewel" of Marvel, the "Doves" of Crashaw are not feathered creatures in flight in the supporting atmosphere. They are not any material thing whatever. They are souls of the saints. They are called "doves" because Crashaw wants to impute to these souls, which he is invoking to his assistance, certain attributes of the spirit which have an emotion-producing or affective correspondence to the attributes of actual doves. Crashaw describes his "doves" in terms of intangibles, day, light, love, and song--not bark, root, timber, and moths, not feet or beak or any practi-

²The Poems of Richard Crashaw, ed. L. C. Martin (Oxford, 1927), p. 239, ll. 1-12.

cal activity. The "doves" are the breed of day, candidates of light, the elect of love, and their names "belong/ Vnto the everlasting life of Song." The selection and organization in this passage indicates that Crashaw is interested in his birds not for their own sakes but for the purpose of representing immaterial things, things not tangible and of this world. The passage illustrates Crashaw's characteristic concern as a poet with things purely spiritual.

Looke downe, thou spiest our Crosses in small things;
Looke up, thou seest birds rais'd on crossed wings.³

Donne presents his birds as material things, indeed, but with a relationship to immaterial concepts which are his main concern. The words "Looke up" and "rais'd on crossed wings" convey the suggestion of birds in the air just above the earth; but Donne, unlike Marvell, uses the tangible images as the symbol of the immanence of the spirit of the Christian God. Donne selects the general image "birds" and suggests rather than depicts spatial locality. The only physical detail of the bird that concerns Donne is the "crossed wings." His interest in the "crossed wings" is for their symbolization of something immaterial, their divine signification, and not for the wings themselves. The importance of the image of the bird in the passage from Donne is that it furnishes a structural analogy between the wings and the cross, which in turn is the symbol of the divine. The bird is a material thing which symbolizes an immaterial thing. This concern

³The Complete Poetry and Selected Prose, ed. Charles M. Coffin (New York, 1952), p. 233, ll. 21-22.

with images that evoke a material thing realized as a material thing but which bears close relationship with a more important spiritual concept is a characteristic of Donne as a poet in a large part of his work.

The first approach in the present study of certain seventeenth-century poems, then, is through examining patterns of selection and organization of imagery for the purpose of determining the extent to which images within those patterns represent material or immaterial things; and this intrinsic approach, starting with the poem itself, is the primary procedure. However, this study does not dismiss the importance of historical information; for poems written in the seventeenth century should be read in the light of knowledge of the existing literary traditions and philosophical ideas relevant to the poet and the poem. Although the primary evidence for the proper interpretation of images comes from the patterns of selection and organization throughout the poems, reference to historical information is used for the purpose of clarification of the modes of thought by virtue of which images may be understood to have the meaning which they possess. Many of these traditions and ideas are very much alive today, but sometimes they are so far out of use among ordinary educated people that they need explication.

Let us take two simple illustrations of the uses of referring images to specific modes of thought. In the passage from Crashaw, the term "doves" would be bewildering and misleading to anyone unfamiliar with the tradition whose center is the Gospel narrative of the spirit of God descending upon Jesus in the form of a dove. In the excerpt from

Donne the crossed wings of the birds would be of no significance to anyone unfamiliar with the cross as the central symbol of the Christian religion. It is, of course, inconceivable that any considerable number of readers of Donne and Crashaw would be unfamiliar with the modes of thought that give meaning to their images of doves and crossed wings, but it is by no means inconceivable that a reader of Crashaw should be unfamiliar with the rose as a symbol of the Christ, or at least that he should fail immediately to make the connection when reading one of Crashaw's poems such as "On the wounds of our Crucified Lord."

Now it should be clearly understood that the Gospel story of the crucifixion is not to be regarded in any usual literary sense as a "source" for the image in Donne's poem. Furthermore, we cannot in advance of seeing the poem have any assurance that in Crashaw the word "dove" will serve as an image for saintly spirits: in another context it might serve as an image of simple hope, or even, conceivably, as an image for a bird as actual and material as Marvell's hewel. We cannot, that is, foist upon a poet a significance simply because it existed before him, or simply because we can be positive he knew it. Nor can we deny a significance to a word--if that significance existed in a tradition alive in or before the poet's day, and if the image pattern of the poem demands that significance--simply because we lack external evidence that the poet had read a given book. In short, we are not in a search for a history of the poet's reading, but we are in a search for the context which gives the poet's images the significance that he himself as a poet intended them to have.

CHAPTER II

JOHN DONNE

This examination of the selection and organization of the imagery in the poetry of John Donne will concentrate mainly on the Songs and Sonets, "The Anniversaries," and the Divine Poems as representative of the best of his efforts. What is said about them will be found equally true of the other poems.

As a general tendency, Donne organizes his imagery into a pattern in which an immaterial thing is closely associated with, depends upon, and indeed takes its origin from a material thing, or a group of material things, or an experience occurring to human beings, whose existence in this world implies having the element of materiality; and an important property of this organization of imagery is that not only does the immaterial thing depend for its existence on the material, but the material thing depends for its value on the immaterial. This characteristic pattern of image organization does not appear everywhere. It is not, for instance, apparent except jocularly in "The Flea." But in the poetry of Donne it frequently acts as a foundation for the structure of entire poems such as "The Good-Morrow" and "The Extasie," as well as individual passages such as line 11 of

"The Good-Morrow": "And makes one little roome, an every where."¹

Using line 11 from "The Good-Morrow" as an illustration of this characteristic pattern of image organization throughout the poetry of John Donne, we observe that the "little roome" is the element of the pattern of organization which is called the material thing: the little room being in a specific and fixed spatial locality, having actual concrete existence; and we observe that the "little roome" has been made "an every where." This "every where" is the immaterial thing which has originated from the material thing, "the little roome." The "every where" is, in this poem, not the quantitative sum total of the physical universe--not physical space, but something conceptual, intellectible, and abstract.

Thus we have observed that in the organization of the imagery in line 11 from "The Good-Morrow" an immaterial thing, "an every where," has originated from a material thing, the "little roome;" and now we not only accordingly observe that in this characteristic pattern of image organization in Donne the immaterial "every where" depends for its existence upon the "little roome," but we observe that the "little roome" (the word "little" suggesting not only a circumscribed and limited segment of actual physical space, but also the insignificance of the spatial area) depends for its value upon being

¹ The Complete Poetry and Selected Prose of John Donne, ed. Charles M. Coffin (New York, 1952), p. 8, l. 11. Subsequent citations to Donne in my text refer to this edition.

made "an every where."

Before examining how the structure of an entire poem, "The Good-Morrow," is organized according to the pattern of an immaterial thing originating from a material thing, let us familiarize ourselves with some philosophical conceptions, those of Aristotle and Thomas Aquinas, a knowledge of which will aid greatly in our understanding of the mode of thought behind such an organization of imagery as found in this characteristic pattern of John Donne. The mode of thought, the conception of an immaterial thing originating from a material thing, behind the characteristic image pattern of Donne corresponds closely to Aristotle's conception of form and matter, and Aquinas' doctrine of the use of material things to express immaterial things in Holy Scripture.

In Aristotle's conception of form, "the object of sense experience can come to the knowledge of the thinking subject only in so far as it becomes a conceptual form."²

Implied in this explanation is that the human conception of form depends for its existence on the prior existence of material objects, but the matter in the object of sense perception "attains to reality only in so far as it becomes the vehicle of some conceptual determination."³

In applying this conception of Aristotle to Donne, the implication that the thought of Donne and Aristotle are identical, that Donne

²Werner Wilhelm Jaeger, Aristotle: Fundamentals of his development, trans. Richard Robinson (Oxford, 1934), p. 382.

³Jaeger, p. 382.

consciously derived his thought from Aristotle, is not intended. The sole intention is to show a similarity between the thought of Aristotle and that which forms the intellectual disposition behind the organization of imagery of Donne. Through the establishment of this similarity, the thought behind the image organization in Donne will be related to an established tradition of thought; and through this relationship, it is hoped that the intellectual attitude of Donne as revealed through his imagery will be better understood.

In Donne's assertion that love "makes one little roome, an every where," the object of sense perception in this case, the "little roome," only attains to reality, its significance to the poet, by becoming what is intended by the conceptual determination conveyed in the phrase "an every where"; but the conceptual "every where" does not appear in the poem as something produced by its own power without a causal relationship to a material object. The conceptual "every where" is dependent for its existence on an object of sense perception, the "little roome."

In a way Donne here as elsewhere is doing what many poets frequently do, describing a mental concept which has been suggested by a material object. But Donne, though of course he frequently uses similes, metaphors, and other rhetorical figures, in this particular image, which is characteristic of his poetic thought, does not make a simile or metaphor between the object and the concept, either explicitly or by implication, which is the commonest mode of connection. In Donne's poetic image the concept is not said to be like the object, as in

simile, nor asserted in varying degrees to be the object, as in metaphor ("O wild West Wind...the trumpet of a prophecy"), the concept comes into being as a consequence of the existence of the material object or material situation in a fashion parallel to the emergence of the apprehension of a conceptual form in the sequence of Aristotle. In Keats' "Ode on a Grecian Urn" the concept that "Beauty is truth, truth beauty" comes into being as a message appropriate to the nature of the urn, but "Beauty is truth" cannot be said to be a conceptual determination arrived at because the urn was its "vehicle." Donne's pattern, to use a different terminology, resembles the emergence of a perception of a universal after a contemplation of a particular. Others have perhaps paralleled his pattern of poetic thought occasionally, but with him it is frequent to the point of being characteristic.

Now, let us examine Thomas Aquinas' doctrine of the use of a material thing to express an immaterial thing in Holy Scripture; and then note the points of correspondence between this doctrine and the mode of thought behind the organization of the characteristic image pattern of John Donne; but before beginning this examination, it needs to be stated that in this doctrine of Aquinas there are two aspects that do not correspond to the manner in which images are organized in this characteristic pattern of Donne. Therefore, in order that we may avoid the confusion of seeming to imply that Donne's pattern of organization corresponds exactly to Aquinas' doctrine of the use of an immaterial thing to express a material thing, we will subsequently examine how the use of imagery in the poetry of Donne differs from certain

parts of Aquinas' doctrine.

First of all, examining the part of Aquinas' doctrine that does correspond to the mode of thought behind the image organization of John Donne, we will observe that Aquinas states that it is proper for Holy Scripture to use material things to express spiritual truths because man naturally attains intellectual truths through sensible things.

It is befitting Holy Scripture to put forward divine and spiritual truths by means of comparisons with material things. For God provides for everything according to the capacity of its nature. Now it is natural to man to attain to intellectual truths through sensible things, because all our knowledge originates from sense.⁴

We readily observe in this statement a correspondence to Aristotle's conception that the apprehension of a form is attained from an experience of material objects; but of course, there is a difference. In Aristotle, as we know from Jaeger's explanation, the form apprehended was a conceptual form of the object experienced; but in this doctrine of Aquinas, the form apprehended is an intellectual truth which indeed is a spiritual truth. For example, the bird image of Donne, the bird with crossed wings which was discussed in the "Introduction" to this study, is used in a manner that corresponds to the above-quoted part of Aquinas' doctrine. The conceptual form of the bird that is apprehended by the reader is an intellectual truth,

⁴Introduction to Saint Thomas Aquinas, ed. Anton C. Pegis (New York, 1948), p. 16 (ST, I, Q1, Art. 9, Rep. 2). Subsequent citations to Aquinas in my text refer to this edition. (Summa Theologica, I, Q1, Art. 9, Ans.).

the truth of the cross in the Christian religion; and this conceptual form of the bird, the Christian truth, is not the conceptual form, in the sense of Aristotle, of the material bird.

However, we also observe in the above quoted excerpt from the doctrine of Aquinas a correspondence to the characteristic pattern of image organization, the "And makes one little room an every where," in that an experience of a conceptual and immaterial thing, "an every where," is attained through a sensible experience occurring in a little room.

Another part of Aquinas' doctrine that corresponds to the mode of thought behind the image organization of Donne is that in the Biblical use of sensible imagery, images of material things, the purpose is to lead the mind to an apprehension of an intelligible form and not to invite the mind to be content with the material thing conjured up in the mind by the imagery.

The ray of divine revelation is not extinguished by the sensible imagery wherewith it is viewed, as Dionysius says; and its truth so far remains that it does not allow the minds of those to whom the revelation has been made, to rest in the likeness, but raises them to the knowledge of intelligible truths.⁵

In Donne's characteristic pattern of image organization, the sensible image, "the little room," is presented in order that the intelligible form, "an every where," can be apprehended, and the sensible image is not presented in order that the mind of the reader can

⁵Aquinas, p. 17 (ST, I, Q1, Art. 9, Rep. 2).

rest in the likeness of the little room; this purpose is revealed by Donne's lack of interest in the specific sensuous details of his material things. He is not concerned with presenting the color of walls, the shape and material of chairs, and the number of windows of a little room.

Now let us glance at the parts of Thomas Aquinas' doctrine of the use of a material thing to express an immaterial thing that do not correspond, or at least correspond only in a partial way, to the manner in which Donne uses imagery. Aquinas, in discussing how a material thing signified by a word has a signification in itself, elucidates a fourfold theory of meaning.

..The author of Holy Scripture is God, in Whose power it is to signify His meaning, not by words only (as man also can do), but also by things themselves. So, whereas in every other science things are signified by the words, this science has the property that the things signified by words have themselves also a signification. Therefore that first signification whereby words signify things belongs to the first sense, the historical or literal. That signification whereby things signified by words have themselves also a signification is called the spiritual sense, which is based on the literal, and presupposes it. Now this spiritual sense has a threefold division. For as the Apostle says (Heb. x. I) the Old Law is the figure of the New Law, and Dionysius says the New Law itself is a figure of future glory. Again, in the New Law, whatever our Head has done is a type of what we ought to do. Therefore, so far as the things of the Old Law signify the things of the New Law, there is the allegorical sense; so far as the things which signify Christ, are signs of what we ought to do, there is the moral sense. But so far as they signify what relates to eternal glory, there is the anagogical sense. Since the literal sense is that which the author intends, and since the author of Holy Scripture is God, Who by one act comprehends all things by His intellect, it is not unfitting, as Augustine says, if, even according to the literal sense, one

word in Holy Scripture should have several senses.⁶

Dante, according to the statements in his letter to Can Grande, adapts this theory of fourfold meaning of the words in Holy Scripture to literary usage in the Divine Comedy.

For the clarity of what is to be said, one must realize that the meaning of this work [The Divine Comedy] is not simple, but is rather to be called polysemous, that is, many meanings. The first meaning is the one obtained through the letter; the second is the one obtained through the things signified by the letter. The first is called literal, the second allegorical or moral or anagogical. In order that this manner of treatment may appear more clearly it may be applied to the following verses: "When Israel went out of Egypt, the house of Jacob from a people of strange language, Judah was his sanctuary and Israel his dominion." For if we look to the letter alone, the departure of the children of Israel from Egypt in the time of Moses is indicated to us; if to the allegory, our redemption accomplished by Christ is indicated to us; if to the moral sense, the conversion of the soul from the woe and misery of sin to a state of grace is indicated to us; if to the anagogical sense, the departure of the consecrated soul from the slavery of this corruption to the liberty of eternal glory is indicated. And though these mystic senses may be called by various names, they can all generally be spoken of as allegorical, since they are diverse from the literal or historical. For allegory is derived from alleon in Greek, which in Latin appears as alienum, or diverse.⁷

The way Donne used imagery corresponds partially to the scheme outlined in the quoted excerpt from Aquinas in that the material thing signified by an image has in turn an intellectual or spiritual signification; but we have no evidence that Donne organized his imagery in such

⁶Aquinas, pp. 18-19 (ST, I, Q1, Art. 10, Ans.).

⁷Dante, "The Letter to Can Grande della Scala" in Literary Criticism: Plato to Dryden, ed. Allan H. Gilbert (New York, 1940), pp. 202-03.

a manner that his words have a fourfold meaning. But the use of imagery in such manner that the thing signified has in turn a further signification, which is synonymous with saying that the material thing signified has the signification of an immaterial thing, is a definite characteristic of Donne's imagery. For example, referring back to the discussion of the bird image in the "Introduction," the thing signified by the image of a bird is a bird, and this signified bird has a signification, the Christian truth connected with the cross. And in line 11 from "The Good-Morrow," the thing signified by the image of the little room is a little room, and this little room has the signification of "an every where."

The other part of the doctrine of Aquinas which does not correspond to the manner in which Donne uses imagery is the assertion that often in Scripture a word which in ordinary contexts represents a material thing does not represent the material thing at all but literally represents a spiritual concept.⁸

The parabolical sense is contained in the literal, for by words things are signified properly and figuratively. Nor is the figure itself, but that which is figured, the literal sense. When Scripture speaks of God's arm, the literal sense is not that God has such a member, but only what is signified by this member, namely, operative power. Hence it is plain that nothing false can ever underlie the literal sense of Holy Scripture.⁹

⁸ This part of Aquinas' doctrine does correspond to Crashaw's characteristic use of imagery as already has been indicated in the "Introduction" by the discussion of the imagery of "doves."

⁹ Aquinas, p. 19 (ST, I, Q1, Art. 10, Rep. 3).

Thus says Aquinas. But it is clear throughout Donne's poetry that, though the poet's imagery is parallel with the philosopher's up to the point where we can say that the usual signification of a word is not its only meaning, we cannot fasten upon the poet this latter practice of thought in which he did not follow the philosopher.

Since we have now familiarized ourselves with some of the philosophical conceptions corresponding to the mode of thought behind the characteristic pattern of the organization of imagery in the poetry of Donne, we can now turn to an examination of how the structure of an entire poem, "The Good-Morrow," is based on this pattern of organization in which an immaterial thing originates from a material thing, and in which the pattern of organization corresponds to Aristotle's doctrine of the apprehension of a conceptual form through a sensible experience beginning with matter, and to Aquinas' doctrine that material, or sensible, imagery may be the means of raising the mind to intelligible, or spiritual, truths.

I wonder my my troth, what thou, and I
 Did, till we lov'd? Were we not wean'd till then?
 But suck'd on countrey pleasures, childishly?
 Or snorted we in the seaven sleepers den?
 T'was so; But this, all pleasures fancies bee.
 If ever any beauty I did see,
 Which I desir'd, and got, t'was but a dreame of thee.

And now good morrow to our waking soules,
 Which watch not one another out of feare;
 For love, all love of other sights controules,

And makes one little roome, an every where.
 Let sea-discoverers to new worlds have gone,
 Let Maps to other, worlds on worlds have showne,
 Let us possesse one world, each hath one, and is one.

My face in thine eye, thine in mine appeares,
 And true plaine hearts doe in the faces rest,
 Where can we finde two better hemispheares
 Without sharpe North, without declining West?
 What ever dyes, was not mixt equally;
 If our loves be one, or, thou and I 20
 Love so alike, that none doe slacken, none can die.

(p. 8)

First, let us observe and note the characteristics of the material things of "The Good-Morrow," from which through a sensible experience a conceptual form is to originate. The material things in "The Good-Morrow" are the bodies of the lovers who are in this little room, and from the implications of the poem, as in lines 6 and 7: "If ever any beauty I did see, Which I desir'd, and got, t'was but a dreame of thee," we conclude that the lovers have been engaged in a corporeal activity. As a result of the sensible experience of these two bodies in the little room, a conception of love, the conceptual form of love, has originated. This conceptual form of love is presented throughout the poem; but at present, we are limiting our concern to the material things described.

In our examination of the material things in "The Good-Morrow," the bodies of the two lovers in the little room, we might ask ourselves what we know about the physical being and characteristics of these two lovers, their personal appearance--the color of their eyes or the shade

of their complexion; and we might ask ourselves what the organization of imagery indicates about the importance that Donne attaches to the material aspects of the love affair? We answer that we know almost nothing about the physical characteristics of the two lovers. The lovers are presented by only two images of physical appearance, "eye" and "face," and these images are extremely general, giving no definite indication of the specific or particular sensuous characteristics of the "eye" or of the "face."

Thus we conclude from our examination of the imagery presenting the material things in "The Good-Morrow" that Donne attaches very little importance to the material elements of the situation, except in so far that it is the origin for the experience of the conceptual form of love; and we conclude that Donne is not interested in organizing his imagery in a manner that will cause the reader's mind to be attracted to and to rest in the physical, or material, details of the love affair in this little room. There is definitely not the lingering on the sensuousness of physical features that we have in Spenser's Amoretti XV, an organization of imagery which causes the mind of the reader to be attracted to the physical beauty of the beloved. Donne's focus of attention may be emphasized by contrasting Spenser's practice:

Ye tradefull merchants, that with weary toyle
Do seeke most pretious things to make your gain,
And both the Indias of their treasures spoile,
What needeth you to seeke so farre in vaine?
For loe! my love doth in her selfe containe
All this worlds riches that may farre be found:
If saphyres, loe! her eies be saphyres plaine;
If rubies, loe! her lips be rubies sound;
If pearles, hir teeth be pearles both pure and round;
If yvorie, her forehead yvory weene;

If gold, her locks are finest gold on ground;
 If silver, her faire hands are silver sheene;
 But that which fairest is but few behold,
 Her mind, adorn'd with vertues manifold.¹⁰

Now let us examine the immaterial thing in "The Good-Morrow," or what would be called in the terms of Aristotle, the conceptual form of love. We find evidence of Donne's interest in depicting love in a manner that corresponds to the nature of a conceptual form in the organization of his imagery in the first stanza. The many loves of the past are contrasted with the present love; and this contrast is based on whether the many loves of the past, or the one love of the present, may have attained the status of a reality. Of course, as we know from our discussion of Aristotle, the status of reality is attained only when the material thing "becomes the vehicle of some conceptual determination"; and thus if the material thing does not become the vehicle of some conceptual determination, if the form of the material thing is not apprehended then the material does not attain reality. In other words, if love as expressed through an experience of bodies, the matter of love, does not become the vehicle of some conceptual determination, the form of love, then the experience of love lacks reality.

The present love, the love depicted in "The Good-Morrow," has attained the status of a reality, and this is indicated by its being

¹⁰The Complete Poetical Works of Spenser, ed. R. E. Neil Dodge (Boston, 1936), p. 720. Subsequent citations to Spenser in my text refer to this edition.

opposite in nature to the many loves of the past. The absence of reality in the past loves is indicated first in the opening line by the lack of certainty as to just what happened before this present love ("I wonder by my troth, what thou, and I/ Did, till we lov'd?"). The unreality of the past loves is further emphasized by metaphorical equation with the vague receptivity of a baby ("were we not wean'd till then?/ But suck'd on countrey pleasures, childishly?"), with an outrageous superstition ("Or snorted in the seaven sleepers den?"), and with the insubstantial quality of fancies and dreams ("all pleasures fancies bee" and "t'was but a dreame of thee").

Now that we have observed how the organization of imagery in the first stanza of "The Good-Morrow" reveals an intellectual concern with whether or not the loves of the past or the present have attained the status of reality, rather than a concern with comparing the loves and the present love on the basis of quantitative measurements (whether or not the present beloved has more beautiful hair, or a more virtuous mind than the past loves) now that we have observed all this we can proceed with an examination of the second stanza.

In stanza two, Donne is primarily concerned with the presentation of the love as something intellectible, abstract, or immaterial; and his emphasis on the intellectual qualities of love is in accord with a mode of thought that corresponds to the conceptions of Aristotle and Aquinas in which they hold that the form, the intellectible, is much more important than the material from which the form originates.

The intellectual aspects of the love are first emphasized in

the opening line. The main image responsible for this emphasis is the word "soules." If Donne had used the image "bodies," or some other image of a material thing, the effect on us, as readers, would have been entirely different; but the image "soules" centers our attention on immaterial things.

As to just how we should experience this image "soules," we can be certain that Donne intended for us to experience it not as a vague word denoting a process of our nervous system, but as referring to something existing as a metaphysical reality; for in the time of Donne, and in the poetry of Donne, "soul" had a definite meaning, and referred to an actuality, a metaphysical entity.

In order that we might adjust our perception to experience the image "soules" from the viewpoint of Donne, and from the viewpoint of a reader of his time, we might review briefly a history of the conception of man having three souls, or three powers of one soul.

The development of this conception has a long history in western thought. As Zeller points out, the germ of the conception is found in Plato's Timaeus.

In the Timaeus (696f) only the reasonable part of the soul, which is localized in the head, is held to be immortal, while courage and the sensual desires, which reside respectively in the chest and the belly, are reckoned to the unreasonable and transient parts of the soul.... Plato never discusses how the three parts of the soul are to be reconciled with the unity of the consciousness.¹¹

Aristotle, as explained by W. Windelband, also asserts that

¹¹ Eduard Zeller, Outlines of the History of Greek Philosophy, rev. Wilhelm Nestle, trans. L. R. Palmer (New York, 1931), p. 135.

man has three souls.

The series of grades of living creatures is determined by differences of soul, which as the entelechy of the body in all things is the Form that moves, changes, and fashions matter. Souls also have a relative ranking. The lower can exist without the higher, but higher only in connection with the lower. The lowest kind is the vegetative...which is limited in its functions to assimilation and propagation, and belongs to plants. The animal possesses in addition to this a sensitive soul...which at the same time is appetitive...and has also to some degree the power of locomotion...Man possesses, besides both these other souls, reason...¹²

Throughout medieval philosophy there are many different developments of theory concerning the nature of these three souls. Albert the Great holds that the human soul is one single and incorporeal substance with three powers,¹³ but Roger Bacon considers that, as explained by Gilson, "The intellectual soul alone is immediately created by God; the vegetative and the sensitive souls are just like the other forms which efficient causes draw out of the potency of matter."¹⁴

Following the conceptions of Aristotle, Thomas Aquinas also formulates a theory of three souls.

We must therefore conclude that the sensitive soul, the intellectual soul and the nutritive soul are in man numerically one and the same soul. This can easily be explained, if we consider the differences of species and forms. For we observe that the species and forms of things differ from one another as the perfect and the less perfect; just as in the order of things, the animate are more perfect than the inanimate, animals more perfect than plants, and man more perfect

¹²W. Windelband, History of Ancient Philosophy, trans. Herbert Ernest Cushman (New York, 1956), p. 274.

¹³Etienne Gilson, History of Christian Philosophy in the Middle Ages (New York, 1955), p. 284.

¹⁴Gilson, p. 13.

than brute animals. Furthermore, in each of these genera there are various degrees. For this reason Aristotle compares the species of things to numbers, which differ in species by the addition or subtraction of unity. He also compares the various souls to the species of figures, one of which contains another, as a pentagon contains and exceeds a tetragon. Thus the intellectual soul contains virtually whatever belongs to the sensitive soul of brute animals, and to the nutritive soul of plants. Therefore, just as a surface which is of a pentagonal shape is not tetragonal by one shape,, and pentagonal by another--since a tetragonal shape would be superfluous, as being contained in the pentagonal--so neither is Socrates a man by one soul, and animal by another; but by one and the same soul he is both animal and man.¹⁵

And in England during the Renaissance, Edward Grimeston, in his translation (1621) of Nicolas Coeffecteau's A Table of Humane Passions, states

But we must remember that the soul, being the form of living things, and natural forms having this in particular, that the more noble contains the perfection of that which is less noble; as a quadrangle comprehends with a certain eminency all that enters into the composition of a triangle; and as the forms of beasts contain the forms of the Elements; it follows that there being three degrees of souls; that is to say; that which gives life, which is the less perfect; that which gives sense, which is the second rank; and the Reasonable, which is the noblest of all; this Reasonable soul, which is peculiar only to man, contains all the powers and perfections of the other, and can effect as much as all the rest together. By reason whereof man hath a Vegetative soul, which is common with plants; he hath the Sensitive, which he hath in common with brute beasts; but he alone is in possession of the Reasonable soul, whereby he hath nothing common with the rest of the creatures.¹⁶

Throughout the poetry of Donne, we have evidence of his familiarity with the conception of the three souls. The concept of three

¹⁵Aquinas, pp. 305-06 (ST, I, Q. 76, Art. 3, Ans.).

¹⁶Edward Grimeston, "Of Human Passions" in Tudor Poetry and Prose, ed. J. William Hebel, et al. (New York, 1953), p. 1117.

souls is expressed in "The Second Anniversary."

Thinks further on thy selfe, my Soule, and thinke
How thou at first wast made but in a sinke;
Thinke that it argued some infirmitie,
That those two soules, which then thou foundst in me,
Thou fedst upon, and drewst into thee, both
My second soule of sense, and first of growth.

(p. 203, ll. 157-162)

The same conception is found in "To The Countesse of Bedford," "Honour is so sublime perfection."

But as our Soules of growth and Soules of sense
Have birthright of our reasons Soule, yet hence
They fly not from that, nor seeke presidence.

(p. 156, ll. 34-36)

And again in "To The Countesse of Salisbury."

How faire a prooffe of this, in our soule growes?
Wee first have soules of growth, and sense, and those,
When our last soule, our soule immortall came,
Were swallowed into it, and have no name.

(p. 167, ll. 50-53)

Now that we have reviewed the conception of three souls, we can continue our examination of the second stanza of "The Good-Morrow," and note additional evidence that Donne in "The Good-Morrow" conceives of love as a conceptual form, an immaterial thing that originates from an experience of a material thing.

The opening line of the second stanza: "And now good morrow to our waking soules," suggests beyond the literal significance of the line (the fact that the two lovers are awakening) that the souls of the lovers are awakening to a discovery, or a knowledge, of a love that has attained the status of a reality (as we know from the first stanza).

Since we know from our examination of the philosophy of Aristotle that the reality of anything is grasped only through the apprehension of a conceptual form, and since this present love of the lovers in the little room has attained the status of a reality, we can conclude that the "waking soules" are the intellectualive souls, since the conceptual form can only be apprehended by the intellectualive function of the soul, as the sensitive and vegetative parts of the soul have functions in common with the animals and plants.

In the second stanza of "The Good-Morrow," lines 9 and 10, the intellectual quality of the love is again stressed, as the love relationship is described as being free from fear (fear being a function of the sensitive soul) free from the torments of jealousy. This freedom from tormenting emotions may be achieved through the operation of the intellectualive soul. This liberating function of the intellectualive soul, though by no means exclusively understandable in Platonic terms is one of the values of Platonic love as everyone knew who had seen it described by Peter Bembo (in Sir Thomas Hoby's translation of Castiglione's Courtier, 1561).

To avoid, therefore, the torment of this absence, and to enjoy beauty without passion, the Courtier, by the help of reason, must full and wholly call back again the coveting of the body to beauty alone, and (in what he can) behold it in itself simple and pure, and frame it within his imagination sundered from all matter, and so make it friendly and loving to his soul, and there enjoy it, and have it with him day and night, in every time and place, without mistrust ever to lose it, keeping always fast in mind that the body is a most diverse thing from beauty, and not only not increaseth, but diminisheth the perfection of it. In this wise shall our not young Courtier be out of all

bitterness and wretchedness that young men feel (in a manner) continually, as jealousies, suspicions, disdains, angers, desperations, and certain rages full of madness; whereby many times they be led into so great error that some do not only beat the women whom they love but rid themselves out of their life.¹⁷

In Platonic love, when the imagination is sundered from the material ("the coveting of the body") by the help of the reason (which is a function of the intellective soul), and when the lover centers his thoughts on an intellectible (or as Castiglione describes it--"the beauty that is seen with the eyes of the mind"),¹⁸ the torments, such as jealousy, which are due to the lover coveting the materiality of his beloved, are eliminated. The love relationship in "The Good-Morrow" has reached an intellectual level, similar to that reached in Platonic love, in which the torments of the human passions, passions being functions of the sensitive soul, are eliminated. Of course, John Donne's conception of love in "The Good-Morrow" is not wholly Platonic, for the love is not actually sundered from all matter; love is sundered from matter only in so far as the imagination is centered on the form rather than the matter of love. In Platonic love, as with Plato's Ideas, the intellectible (the beauty of the mind) is a self-subsisting reality; but in the love imaged by Donne, as with Aristotle's form and matter, the intellectible (the form of love) is dependent for its existence on the subordinate material element. However, we must not lose sight of the

¹⁷Hebel, op. cit., p. 705.

¹⁸Quoted from Hebel, p. 706.

fact that the material element is very much subordinate to the intellectual quality.

In lines 12 through 14, the intellectual quality of the love is again stressed as the lovers declare the superiority of their intellectually abstract, intelligible world ("an every where" and "Let us possesse one world, each hath one, and is one.") over the material world ("Let sea-discoverers to new world have gone"), and copies of the material world ("Let Maps to other, worlds on worlds have showne").

In lines 15 through 18, the emphasis again falls on the intellectual quality of the love. In these lines, the lovers are watching one another; and the reflection of the face of each lover appears in the eye of the other. We, as readers, experience this looking at one another as suggesting the closeness and unity of the lovers. In line 16, the reflections of faces are experienced as symbols of the love ("true plaine hearts"), and then in line 17, we experience the words of the poet, "Where can we finde two better hemispheres," as suggesting that they, the lovers, are through their love now in possession of the best of all worlds, an intelligible world much superior to the material "new worlds" of the "sea-discoverers" of line 12. Line 18 completes the description of the hemispheres. These half spheres are without the determinations or the differentiations of spatial boundaries ("Without sharpe North, without declining West"). Since hemispheres without spatial boundaries do not correspond to terrestrial hemispheres, or the representation of actual hemispheres on maps such as those in line 13, they cannot be perceived empirically; and therefore since hemispheres

without spatial boundaries can only be apprehended by a mental operation, they are conceptual in nature. Thus from material things, the reflections in the eyes, immaterial things, conceptual hemispheres, have originated. Since hemispheres are halves of spheres, we, as readers, experience the unity of the lovers, their oneness, as forming a complete and perfect sphere, perfect in the sense that it is free from the determinations and limitations of the material.

In the concluding lines of "The Good-Morrow," lines 19 through 21, the intellectual quality of the love is again emphasized. In these lines, the love is depicted as immortal, immortal because the two "loves be one." The doctrine which is the basis of this logic may be called the doctrine of the simple substance. According to this doctrine, that which is composed of diverse and disparate elements is mortal, that which is all of one substance immortal. The proposition is at its clearest in Aquinas' description of the oneness of substance, the simplicity of God.

The absolute simplicity of God may be shown in many ways.... For there is neither composition of quantitative parts in God, since He is not a body; nor composition of form and matter; nor does His nature differ from His suppositum; nor His essence from His being; neither is there in Him composition of genus and difference, nor of subject and accident. Therefore, it is clear that God is no way composite, but is altogether simple.¹⁹

Now therefore when Donne finds a logical causal relationship between the oneness that characterizes the love he speaks of and the deathlessness of it, he is referring to the conspicuous property of a particular kind of

¹⁹Aquinas, p. 32 (ST, I, Q.3, Art. 7, Ans.).

oneness. This is not any longer a oneness of two material halves joined, but a oneness of two intelligibles which because they are intelligibles are not quantitatively measurable. The two intelligibles, equal in quality and mixed ("mixt equally") have become essentially of one intelligible substance when they are mixed. And they are one substance without disparate elements. Hence in this respect they are exempt from that which befalls the material, the disparate, the unequally mixed, namely death.

Though these loves are like the divine in this respect, the love relationship in "The Good-Morrow" retains its connection with form and matter, namely the two lovers, and is not absolutely perfect as God is absolutely perfect; but the love in "The Good-Morrow" approaches a likeness to the divine.

In summary, we can state that in the organization of imagery in "The Good-Morrow" what started out as a bodily experience in the specific spatial locality of the little room becomes similar in nature to the divine; and therefore from a material thing has originated an immaterial thing. This immaterial thing metaphysically corresponds to Aristotle's and Aquinas' conception of a form; and this immaterial thing is apprehended from the material by the abstractive function of the intellectual soul of a human being in a similar manner to that described by Aquinas.

Now there are three grades of the cognitive powers. For one cognitive power, namely, the sense, is the act of a corporeal organ. And therefore, the object of every sensitive power is a form as existing in corporeal matter; and since such matter is the principle of individuation, therefore every power of the sensitive part can have knowledge only of particulars. There is another grade of cognitive power which is neither the

act of a corporeal organ, nor in any way connected with corporeal matter. Such is the angelic intellect, the object of whose cognitive power is therefore a form existing apart from matter; for though angels know material things, yet they do not know them save in something immaterial, namely, either in themselves or in God. But the human intellect holds a middle place; for it is not the act of an organ, and yet it is a power of the soul, which is the form of the body. . . . And therefore it is proper to it to know a form existing individually in corporeal matter, but not as existing in this individual matter. But to know what is in individual matter, yet not as existing in such matter, is to abstract the form from individual matter which is represented by the phantasms. Therefore we must needs say that our intellect understands material things by abstracting from phantasms; and that through material things thus considered we acquire some knowledge of immaterial things, just as, on the contrary, angels know material things through the immaterial.

But Plato, considering only the immateriality of the human intellect, and not that it is somehow united to the body, held that the objects of the intellect are separate Ideas, and that we understand, not by abstraction, but rather by participating in abstractions, as we stated above.²⁰

Just as in "The Good-Morrow," in "The Extasie" an immaterial thing originates from a material thing.

Where, like a pillow on a bed,
 A Pregnant banke swel'd up, to rest
 The violets reclining head,
 Sat we two, one anothers best.
 Our hands were firmly cimented
 With a fast balme, which thence did spring,
 Our eye-beames twisted, and did thred
 Our eyes, upon one double string;
 So to 'entergraft our hands, as yet
 Was all the meanes to make us one,
 And pictures in our eyes to get
 Was all our propagation.
 As 'twixt two equall Armies, Fate
 Suspends uncertaine victorie
 Our soules, (which to advance their state,
 Were gone out,) hung 'twixt her, and mee.
 And whil'st our soules negotiate there,

10

²⁰Aquinas, pp. 401-02 (ST, Q. 85, Art. 1, Ans.).

Wee like sepulchrall statues lay;
 All day, the same our postures were,
 And wee said nothing, all the day. 20
 If any, so by love refin'd,
 That he soules language understood,
 And by good love were grown all minde,
 Within convenient distance stood,
 He (though he knew not which soul spake,
 Because both meant, both spake the same)
 Might thence a new concoction take,
 And part farre purer than he came.
 This Extasie doth unperplex
 (We said) and tell us what we love, 30
 Wee see by this, it was not sexe,
 Wee see, we saw not what did move:
 But as all severall soules containe
 Mixture of things, they know not what,
 Love, these mixt soules, doth mixe againe,
 And makes both one, each this and that.
 A single violet transplant,
 The strength, the colour, and the size,
 (All which before was poore, and scant,) 40
 Redoubles still, and multiplies.
 When love, with one another so
 Interinanimates two soules,
 That abler soule, which thence doth flow,
 Defects of lonelinesse controules.
 Wee then, who are this new soule, know,
 Of what we are compos'd, and made,
 For, th'Atomies of which we grow,
 Are soules, whom no change can invade.
 But O alas, so long, so farre
 Our bodies why doe wee forbear? 50
 They are ours, though they are not wee, Wee are
 The intelligences, they the spheares.
 We owe them thanks, because they thus,
 Did us, to us, at first convey,
 Yeelded their forces, sense, to us,
 Nor are drosse to us, but allay.
 On man heavens influence workes not so,
 But that it first imprints the ayre,
 Soe soule into the soule may flow,
 Though it to body first repaire. 60
 As our blood labours to beget
 Spirits, as like soules as it can,
 Because such fingers need to knit
 That subtil knot, which makes us man:
 So must pure lovers soules descend

T'affections, and to faculties,
 Which sense may reach and apprehend,
 Else a great Prince in prison lies.
 To'our bodies turne wee then, that so
 Weake men on love reveal'd may looke; 70
 Loves mysteries in soules doe grow,
 But yet the body is his booke.
 And if some lover, such as wee,
 Have heard this dialogue of one,
 Let him still marke us, he shall see
 Small change, When we'are to bodies gone.

(pp. 39-41)

In "The Extasie" as in "The Good-Morrow," the material things are the bodies of the lovers ("Wee like sepulchrall statues lay"), and while the two bodies remain in this immobile position, from their materiality and the sensible experience of holding hands ("Our hands were firmly cimented") originates an activity of immaterial things, the negotiation of the souls ("And whil'st our soules negotiate there"). Through this negotiation of souls, the form of love is apprehended.

This apprehension of love takes place during the ecstasy ("This Extasie doth unperplex/ (We said) and tell us what we love"); and this ecstasy in the poem "The Extasie" is somewhat similar to the ecstasy in the philosophy of Plotinus, as has been indicated by H. J. C. Grierson in his "Commentary" on Donne's poems.

In a letter to Sir Thomas Lucy, Donne writes: "Sir I make account that this writing of letters, when it is with any seriousness, is kind of extasie, and a departing, and secession and suspension which doth then communicate itself to two bodies." Ecstasy in Neo-Platonic philosophy was the state of mind in which the soul, escaping from the body, attained to the vision of God, the One, the Absolute. Plotinus thus describes it: "Even the word vision does not seem appropriate here. It is rather an ecstasy, a simplification, an abandonment of self, a perfect quietude, a desire of contact, in short, a wish to merge oneself in that which one contemplates in the Sanctuary," Sixth Ennead, IX, II (from the French

translation of Bouillett, 1857-8). Readers will observe how closely Donne's poem agrees with this--the exodus of the soul (ll. 15-16), the perfect quiet (ll. 18-20), and the new insight (ll. 29-33), the contact and union of the souls (l. 35). Donne had probably read Ficino's translation of Plotinus (1492), but the doctrine of ecstasy passed into Christian thought, connecting itself especially with the experience of St. Paul (2 Cor. XII. 2).²¹

However, the ecstasy in "The Extasie" is different from the ecstasy in Plotinus; for in the poem of Donne, the soul does not escape from a condemned body (see ll. 50-76). Throughout the philosophy of Plotinus, the body is condemned.

The soul fallen into this state of impurity, seized with an irresistible inclination towards the things of sense, absorbed by her intercourse with the body, sunk into matter, and having even received it within herself, has changed form by her admixture with an inferior nature. Not otherwise would be a man fallen into slimy mud, who no longer would present to view his primitive beauty, and would exhibit only the appearance of the mud that had defiled him; his ugliness would be derived from something foreign; and to recover his pristine beauty he would have to wash off his defilement, and by purification be restored to what once was.²²

Possibly, as Grierson says, Donne did derive his conception of an ecstasy from Ficino's translation of Plotinus. However, if he did, Donne has transformed and altered Plotinus' conception of an ecstasy; therefore, the only meaning that we can assign to the word "Extasie," as it appears in the title of the poem and within the context of the poem, is the meaning that Donne assigns the word through arrangement in a structure.

²¹ Herbert J. C. Grierson, "Introduction and Commentary" in The Poems of John Donne, Vol. II (Oxford, 1912), p. 42.

²² Plotinus, Works, ed. Kenneth Sylvan Guthrie (London, 1918), p. 48.

An ecstasy in the poem "The Extasie" is a state of being which has originated from the sensible experience of two lovers whose physical behavior is that they hold hands, remain completely motionless in a definite position in space (ll. 1-4); and while in this state of being, called an "Extasie" within the poem, the lovers gain a knowledge of love through the negotiation of their souls. Thus an ecstasy in the poem "The Extasie" is a state of being in which the point of origin, the material beginning (the bodies of the lovers) is depicted as being inactive; and that which is derived from the bodies, the immaterial parts of the lovers, their souls, depicted as being active. Thus the structure of "The Extasie" follows the characteristic pattern of the image organization in the poetry of John Donne. Immaterial things, the souls, have originated from material things, the bodies of the lovers, and although the material things are necessary, they are subordinated to the immaterial, as the immaterial is active and the material inactive.

"A Valediction: Forbidding Mourning" is also organized according to this characteristic pattern in the poetry of John Donne.

As virtuous men passe mildly away,
 And whisper to their soules, to goe,
 Whilst some of their sad friends doe say,
 The breath goes now, and some say, no:

So let us melt, and make no noise,
 No teare-floods, nor sign-tempests move,
 T'were prophanation of our joyes
 To tell the layetie our love.

Moving of th'earth brings harmes and feares,
 Men reckon what it did and meant,
 But trepidation of the spheares,
 Though greater farre, is innocent. 10

Dull sublunary lovers love
 (Whose soule is sense) cannot admit
 Absence, because it doth remove
 Those things which elemented it.

But we by a love, so much refin'd,
 That our selves know not what it is,
 Inter-assured of the mind,
 Care lesse, eyes, lips, and hands to misse. 20

Our two soules therefore, which are one,
 Though I must goe, endure not yet
 A breach, but an expansion,
 Like gold to avery thinnesse beate.

If they be two, they are two so
 As stiffe twin compasses are two,
 Thy soule the fixt foot, makes no show
 To move, but doth, if the'other doe.

And though it in the center sit,
 Yet when the other far doth come,
 It leanes, and hearkens after it,
 And growes erect, as that comes home. 30

Such wilt thou be to mee, who must
 Like th'other foot, obliquely runne;
 Thy firmnes drawes my circle just,
 And makes me end, where I begunne.

(pp. 38-39)

The first stanza of "A Valediction: Forbidding Mourning" is organized according to the characteristic image pattern of Donne. Immaterial things, immortal souls, are departing from material things, dead bodies.

The souls never existed without the bodies, and the bodies have depended for their value on the souls. These things we can

reasonably assume, as we naturally do, from the behavior of the friends.

Also, the organization of imagery in lines 17 through 36 follows this characteristic pattern. Line 20 establishes the fact that material things, bodily parts, are a vital element in this love, especially in its beginning, although they are subordinate to the immaterial (ll. 17-19). From this love, in which the "eyes, lips, and hands" have a subordinate function, an immaterial thing, having spiritual force, expressed by the images of the compass and the circle, is produced that unites the lovers although their material beings are in separate spatial localities.

The love, a unity of the souls of the lovers, this unity being expressed by metaphorically describing the souls of the lovers as being parts of a compass, produces a spiritual experience which is described by the figure of a circle. As we know from his sermon "Preached At Pauls, Upon Christmas Day, In The Evening, 1624" to Donne, as to countless others, a symbol of God is a circle.

One of the most convenient Hieroglyphicks of God, is a Circle, and a Circle is endlesse; whom God loves, hee loves to the end: and not onely to their own end, to their death, but to his end, and his end is, that he might love them still.²³

Thus, just as the love in "The Good-Morrow" achieved a likeness to the divine, metaphorically expressed by the simple substance, the love in "A Valediction: Forbidding Mourning" is experienced by the reader

²³ John Donne, The Sermons of John Donne, ed. Theodore Gill (New York, 1958), p. 96.

as having a likeness to the divine in that it is expressed by the figure of a circle, which is a symbol of God.

"The Anniversarie" follows somewhat the pattern of "The Good-Morrow." The materiality of the love is suggested by such lines as "When thou and I first one another saw" and "Must leave at last in death, these eyes, and eares;" and the immateriality of the love is suggested primarily by lines 7 through 10 which endow the love with the quality of immortality, again, a characteristic of a simple substance.

All Kings, and all their favorites,
 All glory of honors, beauties, wits,
 The Sun it selfe, which makes times, as they passe,
 Is elder by a yeare, now, than it was
 When thou and I first one another saw:
 All other things, to their destruction draw,
 Only our love hath no decay;
 This, no to morrow hath, nor yesterday,
 Running it never runs from us away,
 But truly keepes his first, last, everlasting day. 10

Two graves must hide thine and my coarse,
 If one right, death were no divorce.
 Alas, as well as other Princes, wee,
 (Who Prince enough in one another bee,)
 Must leave at last in death, these eyes, and eares,
 Oft fed with true oathes, and with sweet salt teares;
 But soules where nothing dwells but love
 (All other thoughts being inmates) then shall prove
 This, or a love increased there above,
 When Bodies to their graves, soules from their graves
 remove 20

And then wee shall be thoroughly blest,
 But wee no more, than all the rest;
 Here upon earth, we are Kings, and none but wee
 Can be such Kings, nor of such subjects bee.
 Who is so fase as wee? where none can doe
 Treason to us, except one of us two.
 True and false feares let us refraine,
 Let us love nobly, and live, and adde againe
 Yeares and yeares unto yeares, till we attaine
 To write threescore: this is the second of our raigne. 30

In "The Canonization" the materiality of the love affair is suggested by images of a bodily condition ("my palsie, or my gout,/ My five gray haire") which create in the mind of the reader a suggestion of the tangible presence of a human being. The immateriality of the love, which has originated from the sensible experience of the bodies, is suggested by lines 25 through 27, and by lines 44 and 45.

For Godsake hold your tongue, and let me love,
 Or chide my palsie, or my gout,
 My five gray haire, or ruin'd fortune flout,
 With wealth your state, your minde and Arts improve,
 Take you a course, get you a place,
 Observe his honour, or his grace,
 Or the Kings reall, or his stamped face
 Contemplate, what you will, approve,
 So you will let me love.

Alas, alas, who's injur'd by my love? 10
 What merchants ships have my sighs drown'd?
 Who saies my teares have overflow'd his ground?
 When did my colds a forward spring remove?
 When did the heats which my veines fill
 Adde one more to the plague Bill?
 Soldiers finde warres, and Lawyers finde out still
 Litigious men, which quarrels move,
 Though she and I do love.

Call us what you will, wee are made such by love;
 Call her one, mee another flye, 20
 We're Tapers too, and at our owne cost die,
 And wee in us finde the'Eagle and the Dove.
 The Phoenix riddle hath more wit
 By us, we two being one, are it.
 So to one neutrall thing both sexes fit,
 Wee dye and rise the same, and prove
 Mystericus by this love.

Wee can dye by it, if not live by love,
 And if unfit for tombes and hearse
 Our legend bee, it will be fit for verse; 30
 And if no peece of Chronicle wee prove,

We'll build in sonnets pretty roomes;
 As well a well wrought urne becomes
 The greatest ashes, as half-acre tombes,
 And by these hymnes, all shall approve
 Us Canoniz'd for Love:

(pp. 13-14)

And thus invoke us; You whom reverend love
 Made one anothers hermitage;
 You, to whom love was peace, that now is rage;
 Who did the whole worlds soule contract, and drove 40
 Into the glasses of your eyes
 (So made such mirrors, and such spies,
 That they did all to you epitomize,)
 Countriess, Townes, Courts: Beg from above
 A patterne of your love!

(pp. 13-14)

In "The Sunne Rising," the "All here in one bed" is a variation on the "one little roome an every where" of "The Good-Morrow." Also as in "The Good-Morrow," a sense of experience which has its place or origin in a room is described in terms of an intellectible, a mathematical figure ("This bed thy center is, these walls, thy spheare").

Busie old foole, unruly Sunne,
 Why dost thou thus,
 Through windowes, and through curtaines call on us?
 Must to thy motions lovers seasons run?
 Sawcy pedantique wretch, goe chide
 Late schoole boyes and sowre prentices
 Goe tell Court-huntsmen, that the King will ride,
 Call countrey ants to harvest offices;
 Love, all alike, no season knowes, nor clyme,
 Nor houres, dayes, moneths, which are the rags of time. 10

Thy beames, so reverend, and strong
 Why shouldst thou thinke?
 I could eclipse and cloud them with a winke,
 But that I would not lose her sight so long:

If her eyes have not blinded thine,
 Look, and to morrow late, tell mee,
 Whether both the 'India's of spice and Myne
 Be where thou leftst them, or lie here with mee.
 Aske for those Kings whom thou saw'st yesterday,
 And thou shalt heare, All here in one bed lay. 20

She 'is all States, and all Princes, I,
 Nothing else is.
 Princes doe but play us; compar'd to this,
 All honor's mimique; all wealth alchimie.
 Thou sunne art halfe as happy 'as wee,
 In that the world's contracted thus;
 Thine age asks ease, and since thy duties bee
 To warme the world, that's done in warming us.
 Shine here to us, and thou are every where;
 This bed thy center is, these walls, thy spheare. 30

(p. 11)

In the first stanza of "Loves Growth," the pattern appears, although somewhat varied, as a discovery made by the poet that love does not have a pure and abstract existence apart from a sensible experience of the material, just as in the philosophy of Aristotle a pure form does not subsist apart from matter.

I scarce beleeeve my love to be so pure
 As I had thought it was,
 Because it doth endure
 Vicissitude, and season, as the grasse;
 Me thinks I lyed all winter, when I swore,
 My love was infinite, if spring make 'it more.
 But if this medicine, love, which cures all sorrow
 With more, not onely bee no quintessence,
 But mixt of all stufes, paining soule, or sense,
 And of the Sunne his working vigour borrow,
 Love's not so pure, and abstract, as they use
 To say, which have no Mistresse but their Muse,
 But as all else, being elemented too,
 Love sometimes would contemplate, sometimes do.

(p. 27, ll. 1-14)

Although in "Negative Love" the pattern does not appear in its purity, the love presented in the poem is similar to the love

in "The Good-Morrow." In both poems the love is endowed through figuration with a likeness to the divine. In "The Good-Morrow," it was a simple substance, and in "Negative Love" the love has a likeness to the divine in that it can only be expressed by negatives.²⁴

I never stoop'd so low, as they
Which on an eye, cheeke, lip, can prey,
Seldome to them, which soare no higher
Than vertue or the minde to 'admire
For sense, and understanding may
Know, what gives fuell to their fire;
My love, though silly, is more brave,
For may I misse, when ere I crave,
If I know yet, what I would have.

If that be simply perfectest 10
Which can by no way be exprest
But Negatives, my love is so.
To All, which all love, I say no.
If any who deciphers best,
What we know not, our selves, can know,
Let him teach mee that nothing; This
As yet my ease, and comfort is,
Though I speed not, I cannot misse.

(p. 50)

Another variation on the basic and characteristic pattern of image organization in the poetry of Donne is found in "A Feaver." In this poem a woman, though she has a body subject to decay, essentially is that with which the body is joined, an immaterial thing ("the worlds soule") which gives meaning and value not only to her own body but to this material world; and when this material world loses this immaterial thing, all is valueless ("The whole world vapors with thy breath").

Oh doe not die, for I shall hate
 All women so, when thou art gone,
 That thee I shall not celebrate,
 When I remember, thou wast one.

But yet thou canst not die, I know,
 To leave this world behinde, is death,
 But when thou from this world wilt goe,
 The whole world vapors with thy breath.

Or if, when thou, the worlds soule, goest,
 It stay, tis but thy carkasse then, 10
 The fairest woman, but thy ghost,
 But corrupt wormes, the worthyest men.

O wrangling schooles, that search what fire
 Shall burne this world, had none the wit
 Unto this knowledge to aspire,
 That this her feaver might be it?

And yet she cannot wast by this,
 Nor long beare this torturing wrong,
 For such corruption needfull is
 To fuell such a feaver long. 20

These burning fits but meteors bee,
 Whose matter in thee is soone spent.
 Thy beauty, 'and all parts, which are thee,
 Are unchangeable firmament.

Yet t'was of my minde, seising thee,
 Through it in thee cannot persever.
 For I had rather owner bee
 Of thee one houre, than all else ever.

(p. 18)

Although in a number of poems the pattern of an immaterial thing originating from a material thing, with the immaterial dependent for its existence on the material, and the material for its value on the immaterial, does not appear in its exact form, in such poems as "A Valediction: Of The Booke" and "Loves Alchymie" there is a suggestion that the mode of thought behind this characteristic pattern of image organization forms the conceptual outlook from which the poems

were written. For example, in these poems Donne ridicules a purely spiritual love, a love which in the Platonic manner has a self-subsistence apart from matter.

In the first of these poems beauty (and here the meaning is clearly physical beauty) is in a joking understatement advanced as a convenient prefiguration of spiritual love.

Here Loves Divines, (since all Divinity
Is love or wonder) may finde all they seeke,
Whether abstract spirituall love they like,
Their Soules exhal'd with what they do not see,
Or, loth so to amuze
Faiths infirmite, they chuse
Something which they may see and use;
For, though minde be the heaven, where love doth sit,
Beauty a convenient type may be to figure it.

("A Valediction: Of The Booke" p. 25, ll. 28-36)

In the second poem Donne boldly derides "wretches" who hold that marriage is only of the mind.

That loving wretch that sweares
'Tis not the bodies marry, but the mindes,
Which he in her Angelique findes,
Would sweare as justly, that he heares,
In that dayes rude hoarce minstralsey, the spheares.
Hope not for minde in women; at their best
Sweetnesse and wit, they'are but Mummy, possest.

("Loves Alchymie" p. 31, ll. 18-24)

In "An Anatomie Of The World: The First Anniversary and The Second Anniversary," the characteristic pattern of image organization is developed in a somewhat different manner; but the basic mode of thought behind the image organization is the same as in the characteristic pattern. The "she" or "shee" of "An Anatomie of the World" is described in terms that would make of her an immaterial but effective

force which gives meaning and value to the material, and without this preservative force the material loses all value.

Imagery depicting the "she" as such an immaterial thing, a unifying and preserving force, that which gives value to the material, is widespread throughout the "The First Anniversary" for example, the poet addressing the world asserts that

Her name defin'd thee, gave thee forme and frame

(p. 187, l. 37).

In commenting upon the moral influence of his "shee" he observes

The Cyment which did faithfully compact,
And glue all vertues, now resolved and slack'd

(p. 187, l. 49).

As he addresses her, describing her power to preserve the world, he speaks of

Thy' instrinsique balme, and thy preservative

(p. 187, l. 57).

She is a sort of world soul:

Though shee which did inanimate and fill
The world . . .

(p. 188, ll. 68-69).

And here she is the macrocosm:

She that had all Magnetique force alone,
To draw, and fasten sundred parts in one;
She whom wise nature had invented then
When she observ'd that every sort of men

Did in their voyage in this worlds Sea stray,
 And needed a new compasse for their way;
 She that was best, and first originall
 Of all faire copies, and the generall
 Steward to Fate; she whose rich eyes, and breast
 Guilt the West Indies, and perfum'd the East;
 Who having breath'd in this world, did bestow
 Spice on those Iles, and bad them still smell so,
 And that rich Indie which doth gold interre,
 Is but as single money, coyn'd from her:
 She to whom this world must it selfe refer,
 As Suburbs, or the Microcosme of her.

(p. 191, ll. 221-235).

When the influence and control of the immaterial "shee" has been severed from this world, all meaning, significance and value are lost. Natural order is disturbed and the world proceeds toward dissolution: "This World in that great earthquake languished" (p. 186, l. 11). Man has lost all significance and identity: "That thou has lost thy sense and memory." (p. 187, l. 28) and "Thou hast forgot thy name, thou hadst; thou wast/ Nothing but shee, and her thou hast o'rpast" (p. 187, ll. 31-32). Confusion prevails, there is no communication, there is a return to the Tower of Babel: ". . . poore mothers cry,/ That children come not right or orderly" (p. 188, ll. 95-6). Man separated from the control and influence of the giver of meaning and dignity, is seen as contemptible in his purely material state: his life is a mere insignificant speck in time, "Alas, we scarce live long enough to try/ Whether a true made clocke run right, or lie" (p. 189, ll. 129-30); he is meagre in apparent control: "A wager, that an Elephant, or Whale,/ That met him, would not hastily assaile/ A thing so equall to him" (p. 189, ll. 139-41). Without a

relationship to an immaterial thing, man is absolutely nothing: "Oh what a trifle, and poore thing he is!/ If man were any thing, he's nothing now" (p. 190, ll. 170-71) and "Quite out of joynt, almost created lame" (p. 191, l. 192).

Since the control and influence of the immaterial has been separated from this world, the values of harmony, order, propriety, symmetry, have been marred and lost. The circular shape in its self-contained purity has been disturbed and rendered out of proportion by eccentric parts and angular shapes.

We thinke the heavens enjoy their Sphericall,
 Their round proportion embracing all.
 But yet their various and perplexed course,
 Observ'd in divers ages, doth enforce
 Men to finde out so many Eccentrique parts,
 Such divers downe-right lines, such overthwarts,
 As disproportion that pure forme. . . .

(p. 192, ll. 251-57)

Are these but warts, and pock-holes in the face
 Of th'earth? Thinke so: but yet confesse, in this
 The worlds proportion disfigured is:

(p. 193, ll. 300-02)

That beauties best, proportion, is dead.

(p. 193, l. 306)

And had the world his just proportion,
 Were it a ring still. . . .

(p. 194, l. 342)

The same type of organization prevails in "The Second Anniversary." The "shee" is again an immaterial thing which gives value to the material ("Because shee was the forme; that made it live"--

p. 201, l. 72). Without this preserving force of the immaterial, all is meaningless, frantic, and grotesque like the gestures of a beheaded man (a very interesting image in that the immaterial control has been severed from the material, and the material has been rendered meaningless).

Or as sometimes in a beheaded man,
 Though at those Red seas, which freely ranne,
 One from the Trunke, another from the Head,
 His soule be sail'd, to her eternall bed,
 His eyes will twinckle, and his tongue will roll,
 He graspes his hands, and he pulls up his feet,
 And seemes to reach, and to step forth to meet
 His soule; when all these motions which we saw,
 Are but as Ice, which crackles at a thaw:
 Or as a Lute, which in moist weather, rings
 Her knell along, by cracking of her strings:
 So struggles this dead world, now shee is gone.

(p. 199-200, ll. 9-21)

In the Divine Poems the same type of image organization which presented a love relationship between human beings in the Songs and Sonets is now used to express a relationship to God. The subject has changed, but the form of expression often remains the same. For example, in the poem "Upon the Annuntiation And Passion" the depiction of man's relationship to God is expressed through similar patterns as man's relationship to woman was expressed in "A Valdictio: Forbidding Mourning" and other poems through the Songs and Sonets.

Tamely, fraile body, abstaine to day; to day
 My soule eates twice, Christ hither and away.
 She sees him man, so like God made in this,
 That of them both a circle embleme is,
 Whose first and last concurre; this doubtfull day
 Of feast or fast, Christ came, and went away,
 Shee sees him nothing twice at once, who'is all;

Shee sees a Cedar plant it selfe, and fall,
 Her Maker put to making, and the head
 Of life, at once, not yet alive, yet dead.
 She sees at once the virgin mother stay
 Reclus'd at home, Publique at Golgotha;
 Sad and rejoyc'd shee's seen at once, and seen
 At almost fiftie, and at scarce fiftene.
 At once a Sonne is promis'd her, and gone,
 Gabriell gives Christ to her, He her to John;
 Not fully a mother, Shee's in Orbitie,
 At once receiver and the legacie.
 All this, and all betweene, this day hath showne,
 Th'Abridgement of Christs story, which makes one
 (As in plaine Maps, the furthest West is East)
 Of the 'Angels Ave', and Consummatum est.
 How well the Church, Gods Court of faculties
 Deales, in some times, and seldome joyning these!
 As by the selfe-fix'd Pole wee never doe
 Direct our course, but the next starre thereto,
 Which shoves where the 'other is, and which we say
 (Because it strayes not farre) doth never stray;
 So God by his Church, neerest to him, wee know
 And stand firme, if wee by her motion goe;
 His Spirit, as his fiery Pillar doth
 Leade, and his Church, as cloud; to one end both.
 This Church, by letting these daies joyne, hath shown
 Death and conception in mankinde is one;
 Or'twas in him the same humility,
 That he would be a man, and leave to be:
 Or, as creation he hath made, as God,
 With the last judgment, but one period,
 His imitating Spouse would joyne in one
 Manhoods extremes: He shall come, he is gone:
 Or as though one blood drop, which thence did fall,
 Accepted, would have serv'd, he yet shed all;
 So though the lease of his paines, deeds or words,
 Would busie a life, she all this day affords;
 This treasure then, in grosse, my Soule uplay,
 And in my life retaile it every day.

(pp. 236-37)

The image pattern of lines 29 and 30, "So God by his Church, neerest to him, wee know/ And stand firme, if wee by her motion goe," is very similar to that expressing the quality of the loved one in "The Sunne Rising"--"All here in one bed lay" (l. 20) and "She's all States, and

all Princes" (l. 21). Donne's attraction to the selection of images of enclosed places, the "one little roome" of "The Good-Morrow," is demonstrated again in the phrase "Reclus'd at home" (l. 12) of "Upon the Annuntiation and Passion."

Very similar to the pattern of "For love, all love of other sights controules" (l. 10) of "The Good-Morrow" is the control of the roving eye through dedication to God in the poem, "The Crosse." Here spiritual dedication is signified by the subjection of the eye to the influence of the cross--"crossing."

But most the eye needs crossing, that can come,
And move; To the'other th'objects must come home.

(p. 235, ll. 49-50)

In the sonnet "The Annunciation" there are image patterns very similar to the "one little roome, an every where" of "The Good-Morrow." Notice lines 13 through 14.

Salvation to all that will is nigh;
That All, which always is All every where,
Which cannot sinne, and yet all sinnes must beare,
Which cannot die, yet cannot chuse but die,
Loe, faithfull Virgin, yeelds himselfe to lye
In prison, in thy wombe; and though he there
Can take no sinne, nor thou give, yet he will weave
Taken from thence, flesh, which deaths force may trie.
Ere by the spheares time was created, thou
Wast in his minde, who is thy Sonne, and Brother;
Whom thou conceiv'st, conceiv'd; yea thou art now
Thy Makers maker, and thy Fathers mother;
Thou' hast light in darke; and shutst in little roome,
Immensity cloystered in thy deare wombe.

(p. 231)

This general tendency to use the same forms of organization to express the divine that were used in the Songs and Sonets occurs

throughout the Divine Poems, and as we have seen from our examination of Donne's poems, the basic and characteristic pattern of image organization is that in which an immaterial thing originates from a material thing, with the immaterial thing being dependent for its existence on the material and with the material thing being dependent for its value on the immaterial. This pattern of organization indicates a mode of thought similar to some of the conceptions of Aristotle and Aquinas.

CHAPTER III

GEORGE HERBERT

In the English poetry of George Herbert, the dominant mode of image organization is built upon a described bodily state or ordinary physical action which is immediately endowed with a spiritual meaning. For example, in the opening line of "The Collar" ("I struck the board, and cry'd, No More.") a physical action is presented as an event in this world. On one level of meaning, a revolt from the restrictions of a life dedicated to religion is suggested; but, at the same time, this physical action is part of a context that expresses the spiritual truth of the eternal presence of the forgiving love of God.

Let us examine "The Collar," and note how Herbert suggests the eternal presence of the love of God, although the surface meaning of the lines expresses a revolt against God.

I struck the board, and cry'd, No more.
I will abroad.
What? shall I ever sigh and pine?
My lines and life are free; free as the roe,
Loose as the winde, as large as store.
Shall I be still in suit?
Have I no harvest but a thorn
To let me bloud, and not restore
What I have lost with cordiall fruit?
Sure there was wine
Before my sighs did drie it: there was corn
Before my tears did drown it.
Is the yeare onely lost to me?
Have I no bayes to crown it?
No flowers, no garlands gay? all blasted?

All wasted?
 Not so, my heart; but there is fruit,
 And thou hast hands.
 Recover all thy sigh-blown age
 On double pleasures: leave thy cold dispute 20
 Of what is fit, and not. Forsake thy cage,
 Thy rope of sands,
 Which petty thoughts have made, and made to thee
 Good cable, to enforce and draw,
 And be thy law,
 While thou didst wink and wouldst not see.
 Away; take heed:
 I will abroad.
 Call in thy deaths head there: tie up thy fears. 30
 He that forbears
 To suit and serve his need,
 Deserves his load.
 But as I rav'd and grew more fierce and wilde
 At every word,
 Me thought I heard one calling, Child!
 And I reply'd, My Lord.¹

The main indication of the eternal presence of the love of God is in the last two lines of the poem. The poet thinks that he hears someone calling, "Child"; and he recognizes this voice to be that of God. The intimacy of the relationship is suggested by employment of the traditional symbols of the Christian conception of a relationship between man and God, that of a child and a father. Intimacy is also suggested by presenting this relationship in the form of a communication, that in which a father because of his love is always willing to forgive his rebellious child, and that in which a rebellious child finds composure through a reconciliation with his father.

¹The Works of George Herbert, ed. F. E. Hutchinson (Oxford, 1941), pp. 153-54. Subsequent citations to Herbert in my text refer to this edition.

The last two lines also suggest the inward presence of God, the indwelling spirit of God in every man. The indwelling spirit of God is suggested by presenting God as a thought, an inward experience of a sound whose source is not at first recognized, rather than as something seen or tangibly present. The spirit of God has been in the poet all along, but has been subdued by rebellious thoughts. In spite of the raving, the growing fierce and wild--a state of emotional turmoil in which the poet actually loses control of his thought processes which have been directed toward a revolt against God--the spirit of God gains control and brings composure.

The answer "My Lord" suggests a rededication and closeness to God. The restlessness, the rebellion, has actually had the result of bringing the poet closer to God, and thus the restlessness has a spiritual meaning.²

²The theme of restlessness as a spiritual force that brings man closer to God is also found in "The Pulley." The deed imaged in this poem is of course supposed to have been done by God, but the characteristic pattern of physical action and spiritual meaning is clear. At the moment, however, our main interest in "The Pulley" is its commentary on the spiritual significance of "The Collar."

When God at first made man,
 Having a glasse of blessings standing by;
 Let us (said he) poure on him all we can:
 Let the worlds riches, which dispersed lie,
 Contract into a span.

So strength first made a way;
 Then beautie flow'd, then wisdom, honour, pleasure:
 When almost all was out, God made a stay,
 Perceiving that alone of all his treasure
 Rest in the bottome lay.

The eternal presence of the love of God is suggested not only in the last two lines, but by various devices throughout the poem. If Herbert had not planted the suggestion of the eternal presence of the love of God earlier in the poem, the concluding lines would come as a complete surprise, a sudden reversal without preparation; and there would have been the unpleasant feeling of being tricked. But this unpleasant feeling does not occur since the conclusion is organic, prepared for in the body in the work.

One of the devices of preparation is in line 4. While on the surface, the phrase "free as the rode" means that the poet is free to discard the restrictions of the religious life, it also suggests a second meaning. In "free as the rode" there is a pun. Its first meaning is of course what we now spell "road." Its second meaning, probably best taken to depend on delayed recognition, is what we spell "rood," signifying cross. The sound of rode may be homonymic with rood in certain eastern and Midland dialects.³

For if I should (said he)
Bestow this jewell also on my creature,
He would adore my gifts in stead of me,
And rest in Nature, not the God of Nature:
So both should losers be.

Yet let him keep the rest,
But keep them with repining restlesnesse:
Let him be rich and wearie, that at least,
If goodnesse lead him not, yet wearinesse
May tosse him to my breast.

20

(pp. 159-60)

³See Helge Kökeritz, Shakespeare's Pronunciation (New Haven, 1953), p. 231. That Herbert was familiar with such forms is indicated, for example, by the fact that he spent some time, in his early life, in Huntingdon.

That the conclusion of the poem describes the speaker "free as the rood" is clear enough, but this pun comes at a time in the poem when neither that kind of freedom, nor indeed the fact of the pun itself is yet clear.

An examination of some of the imagery in the poem, that of lines 7 through 12, will reveal why the conclusion seems appropriate, as a necessary completion of the experience of the poem rather than an adventitious addition. In lines 7 through 12, five images are juxtaposed, "harvest," "thorn," "bloud," "fruit," and "wine." On the surface level, these images express a rebellion from the prohibitions of the religious life; but through juxtaposition, since all these images are associated with the life of Christ and his concern for man's salvation, another meaning, in ironic contrast to the surface statement, is suggested.

Lines 7 through 11 have imagery similar to a passage in the New Testament. (John 12:24-25.)

Verily, verily, I say unto you, Except a corn of wheat fall into the ground and die, it abideth alone: but if it die, it bringeth forth much fruit.

He that loveth his life shall lose it; and he that hateth his life in this world shall keep it unto life eternal.

The passage from John is concerned with the same theme, whether to seek or renounce the worldly. Considering that a knowledge of the Bible and liturgy was a commonplace of George Herbert's existence,⁴ it

⁴See Rosemund Tuve, A Reading of George Herbert (Chicago, 1952).

would be very difficult to believe that he did not associate similar Biblical metaphors with this particular group of images in his poem.

In the Biblical passage, salvation is expressed through the metaphor fruit, which is a harvest. Also in the Christian tradition, the word wine is often associated with the blood that Christ shed on the cross for the salvation of mankind. The words "thorn" and "blood" are also often associated with the redemptive suffering of Christ through which man was saved. Since all five words, "fruit," "harvest," "wine," "thorn," and "blood," are associated in the Christian tradition with salvation through Christ; the juxtaposition of these words evokes the traditional Christian association and adds another dimension of meaning.

While the surface level presents explicitly a rebellion against God, the juxtaposition of the imagery suggests that the only true salvation is through Christ. In the midst of this rebellion against a dedication to God, the juxtaposition of the imagery suggests the inward presence of God instructing that the only true salvation is through Christ. Thus, this stylistic device of the juxtaposition of imagery prepares for the appearance of God at the conclusion of the poem.

Now that we have observed how the juxtaposition of imagery suggests a meaning different from that of the surface, and prepares for the conclusion, let us examine how the imagery, which presents ultimately a spiritual meaning, is organized as a bodily action.

The opening line of "The Collar" is typical of the image organization throughout the poems of Herbert. To depict on the surface a state of restlessness in the matter of religious dedication, Herbert begins with the image "I," and this "I" is engaged in the physical act of striking a "board" and uttering a cry, and thus a disturbed state of the soul is suggested by a physical action.

In lines 2 through 6, the "I will abroad" and "My lines are free, free as the roe" convey a sense of freedom from constriction. The repetition of the "free" and the addition of the "loose" reinforce this feeling of the lack of constriction.

Lines 7 through 12 continue the presentation of the event as a bodily experience. We have already discussed the spiritual meaning of these lines, and now we will examine how the surface meaning is presented as a bodily experience. The "thorn," since it is connected with the "To let me bloud," is presented as a painful sensation, and on this surface level of meaning, "wine" and "fruit" are presented as taste sensations.

Imagery of bodily action continues throughout the poem. In lines 17 and 18 the possibility of reaching for and gathering fruit is presented as an anticipated action of the body. The "Forsake thy cage,/ Thy rope of sands,/ Which petty thoughts have made" is presented as an anticipated release from bodily constriction. The same experience of an anticipated release from bodily constriction is contained in the "tie up thy fears," and the "load" of line 32 is

presented as bodily pressure.

In the examination of "The Collar," we have observed how a spiritual meaning is conveyed through events of bodily actions. An event in this world figures a divine meaning. This mode of organizing imagery corresponds to "figural realism" as described by Erich Auerbach in his essay on Dante in Mimesis:

In my essay "Figura" . . . , I have shown--convincingly, I hope--that the Comedy is based on a figural view of things. In the case of three of its most important characters--Cato of Utica, Virgil, and Beatrice--I have attempted to demonstrate that their appearance in the other world is a fulfillment of their appearance on earth, their earthly appearance a figure of their appearance in the other world. I stressed the fact that a figural schema permits both its poles--the figure and its fulfillment--to retain the characteristics of concrete historical reality, in contradistinction to what obtains with symbolic or allegorical personifications, so that figures and their fulfillment--although the one "signifies" the other--have a significance which is not incompatible with their being real. An event taken as a figure preserves its literal and historical meaning. It remains an event, does not become a mere sign. The Church Fathers, especially Tertullian, Jerome, and Augustine, have successfully defended figural realism, that is, the basic historical reality of figures, against all attempts at spiritually allegorical interpretation. Such attempts, which as it were undermine the reality of history and see in it only extrahistorical signs and signification, survived from late antiquity and passed into the Middle Ages. Medieval symbolism and allegorism are often, as we know, excessively abstract, and many traces of this are to found in the Comedy itself. But far more prevalent in the Christian life of the High Middle Ages is the figural realism which can be observed in full bloom in sermons, the plastic arts, and mystery plays . . . and it is figural realism which dominates Dante's view.⁵

⁵ Erich Auerbach, Mimesis: The Representation of Reality in Western Literature, trans. Willard R. Trask (Princeton, 1953), pp. 195-96.

Of course, the poetry of George Herbert is distinctly different from the Divine Comedy, but the relationship between the historical event and its symbolical meaning which is indicated by the term "figural realism" is almost exactly parallel to the relationship in Herbert between material things or events on the one hand and their conceptual or spiritual meaning on the other. His imagery depicts things and events which retain, if we may borrow the words, "The characteristics of concrete . . . reality and an event taken as figure preserves its literal material meaning. It remains an event, does not become a mere sign, "The significant difference between the devices of Dante and Herbert, of course, is that whereas Dante's events were historical, Herbert's were consciously fictional or personal. But in both modes of poetic expression the event as event is accorded importance at the same time that importance is attributed to that of which it is the sign.

A specific manifestation of "figural realism" in the poetry of Herbert is the use of a physical event, especially a bodily state or action, as a figuration of a divine meaning. This mode of image organization was illustrated in the discussion of "The Collar" in which the physical act of striking the board has the ultimate meaning that restlessness brings man closer to God. "Figural realism," in which an event in this world figures something divine, has its counterpart in the doctrine that a correspondence exists between the physical

and spiritual, that created beings and the actions of created beings reveal their creator, God. The doctrine of correspondence finds its most common exemplification in the sayings of Jesus about the grain of wheat and the mustard seed. Also, the doctrine is expressed by Thomas Browne:

Thus there are two bookes from whence I collect my Divinity; besides that written one of God, another of his servant Nature, that universall and publik Manuscript, that lies expans'd unto the eyes of all; those that never saw him in the one, have discovered him in the other: This was the Scripture and Theology of the Heathens; the naturall motion of the Sun made them more admire him, than its supernaturall station did the Children of Israel; the ordinary effect of nature wrought more admiration in them, than in the other all his miracles; surely the Heathens knew better how to joyne and reade these mysticall letters, than wee Christians, who cast a more carelesse eye on these common Hieroglyphicks, and disdain to suck Divinity from the flowers of nature.⁶

In George Herbert's poem "The Flower," the doctrine of correspondence is presented by suggesting that the life cycle of a flower corresponds to the life cycle of a man. Both the flower and the man are born, die, and are born again into a new life. The poem illustrates an extension of Herbert's characteristic image pattern in that the growth of a flower (a physical event) states figuratively a divine truth concerning the life of a man.

How fresh, O Lord, how sweet and clean
Are thy returns! ev'n as the flowers in spring;
To which, besides their own demean,
The late-past frosts tributes of pleasure bring.

⁶Sir Thomas Browne, Religio Medici in Seventeenth-Century Verse and Prose, Vol. 1: 1600-1660, ed. Helen C. White, et al. (New York, 1951), p. 322.

Grief melts away
Like snow in May,
As if there were no such cold thing.

Who would have thought my shrivel'd heart
Could have recover'd greenesse? It was gone
Quite under ground; as flowers depart 10
To see their mother-root, when they have blown;
Where they together
All the hard weather,
Dead to the world, keep the house unknown.

These are thy wonders, Lord of power,
Killing and quickning, bringing down to hell
And up to heaven in an houre;
Making a chiming of a passing-bell.
We say amisse,
This or that is: 20
Thy word is all, if we could spell.

O that I once past changing were,
Fast in thy Paradise, where no flower can wither!
Many a spring I shoot up fair,
Offering at heav'n, growing and groning thither:
Nor doth my flower
Want a spring-showre,
My sinnes and I joining together:

But while I grow in a straight line,
Still upwards bent, as if heav'n where mine own, 30
Thy anger comes, and I decline:
What frost to that? what pole is not the zone,
Where all things burn,
When thou dost turn,
And the least frown of thine is shown?

And now in age I bud again,
After so many deaths I live and write;
I once more smell the dew and rain,
And relish versing: O my onely light,
It cannot be
That I am he 40
On whom thy tempests fell all night.

These are thy wonders, Lord of love,
To make us see we are but flowers that glide:
Which when we once can finde and prove,
Thou hast a garden for us, where to bide.

Who would be more,
Swelling through store,
Forfeit their Paradise by their pride.

(pp. 165-167)

Now that we have observed in some detail the operation of a characteristic image pattern in a few poems, let us see how, by recurring frequently, it can be called dominant in Herbert. At the same time we shall notice that the pattern even in the limits of Herbert's prevailing devotional mood, finds a rich variety of poetic uses.

In "The Size" the Christian state of being is depicted through imagery of the weight and formation of the body.

A Christians state and case
Is not a corpulent, but a thinne and spare,
Yet active strength; whose long and bonie face
Content and care
Do seem to equally divide,
Like a pretender, not a bride.

(p. 138, ll. 31-36)

In the same poem, God's state when in this world is depicted by the image of a condition of the body, hunger.

To be in both worlds full
Is more than God was, who was hungrie here.

(p. 138, ll. 13-14)

Imagery of thinness of the body is used again in "Easter-wings" to depict a Christian state of being.

My tender age in sorrow did beginne:
And still with sicknesses and shame
Thou didst so punish sinne,
That I became
Most thinne.

(p. 43, ll. 11-15)

In "H. Baptisme(II)," Herbert uses the growth of the flesh, the increase of the body in size and weight, as an image of that which keeps a person from entering the "narrow way and little gate."

Since, Lord, to thee
 A narrow way and little gate
 Is all the passage, on my infancie
 Thou didst lay hold, and antedate
 My faith in me.

O let me still
 Write thee great God, and me a childe:
 Let me be soft and supple to thy will,
 Small to my self, to others milde
 Behither ill,

10

Although by stealth
 My flesh get on, yet let her sister
 My soul bid nothing, but preserve her wealth:
 The growth of flesh is but a blister;
 Childhood is health.

(p. 44)

Thinness and leanness are used to suggest spiritual unrest in "Affliction (I)"

Thus thinne and lean without a fence or friend,
 I was blown through with ev'ry storm and winde.

Whereas my birth and spirit rather took
 The way that takes the town;
 Thou didst betray me to a lingring book,
 And wrap me in a gown.
 I was entangled in the world of strife,
 Before I had the power to change my life.

(p. 47, ll. 35-42)

In "Church-monuments" growing fat is connected with wantonness "in thy cravings," and considered a state not to be valued too highly.

To sever the good fellowship of dust,
 And spoil the meeting. What shall point out them,

When they shall bow, and kneel, and fall down flat
 To kisse those heaps, which now they have in trust?
 Dear flesh, while I do pray, learn here thy sterne
 And true descent; that when thou shalt grow fat,

And wanton in thy cravings, thou mayst know,
 That flesh is but the glasse, which holds the dust
 That measures all our time; which also shall
 Be crumbled into dust. Mark here below
 How tene these ashes are, how free from lust,
 That thou mayst fit thy self against thy fall.

(p. 65, ll. 13-24)

An image of a part of the body, the eye, is used as an expressive device in a number of Herbert's poems. "Mattens" starts with the imagery of one not able to open the eyes, "I cannot ope mine eyes" (p. 62, l. 1). In "Faith" the imagery takes the form of dim sight.

Lord, how couldst thou so much appease
 Thy wrath for sinne as, when mans sight was dimme,
 And could see little, to regard his ease,
 And bring by Faith all things to him?

(p. 49, ll. 1-4)

"Sick and famisht eyes" are used as part of a pattern of a disturbed condition mainly expressed by infirmities in various parts of the body in "Longing" to express man's yearning for God.

With sick and famishteyes,
 With doubling knees and weary bones,
 To thee my cries,
 To thee my grones,
 To thee my sighs, my tears ascend:
 No end?

(p. 148, ll. 1-6)

In "Charms and Knot" there is a prescription for the prevention of "ill eyes"--the "sick and famishteyes" of "Longing," the reading of

the Bible.

Who reade a chapter when they rise,
Shall ne're be troubled with ill eyes.

(p. 96, ll. 1-2)

Images of various disturbed bodily conditions in the forms of fevers, headaches, and fractures are used to express the spiritual plight of man.

Lord, how I am all ague, when I seek
What I have treasur'd in my memorie!
Since, if my soul make even with the week,
Each seventh note by right is due to thee.
I finde there quarries of pil'd vanities.

("The Sinner," p. 38, ll. 1-5)

One ague dwelleth in my bones,
Another in my soul (the memorie,
What I would do for thee, if once my grones
Could be allow'd for harmonie):
I am in all a weak disabled thing,
Save in the sight thereof, where strength doth sting.

("The Crosse," p. 165, ll. 13-18)

My flesh began unto my soul in pain,
Sicknesses cleave my bones;
Consuming agues dwell in ev'ry vein,
And tune my breath to grones.

("Affliction (I)," p. 47, ll. 25-28)

I have abus'd thy stock, destroy'd thy woods,
Suckt all thy magazens: my head did ake,
Till it found out how to consume thy goods:
O do not scourge me!

("Sighs and Grones," p. 83, ll. 9-12)

But thou wilt sinne and grief destroy;
That so the broken bones may joy,
And tune together in a well-set song,
Full of his praises,
Who dead men raises.
Fractures well cur'd make us more strong.

("Repentance," p. 48, ll. 31-36)

Imagery of painful touch or pressure sensations, the infliction of pain upon the body, occur throughout the poems of Herbert. The spearing of Christ in the poem "The Bag" is arranged in such a manner that an acute sense of bodily pain, a pressure or thrust upon the body, is conveyed. The pain experienced from "That ran upon Him with a spear" is extremely acute, the whole force of a running body is behind the piercing thrust.

But as he was returning, there came one
 That ran upon him with a spear.
 He, who came hither all alone,
 Bringing nor man, nor arms, nor fear,
 Receiv'd the blow upon his side,
 And straight he turn'd, and to his brethren cry'd.

(p. 151, ll. 25-30)

Two stanzas in "Sighs and Groans" contain a plea not to be made a victim of a painful touch or pressure, a "bruise" or "grind."

O do not use me
 After my sinnes! look not on
 my desert,
 But on thy glorie! then thou wilt reform
 And not refuse me: for thou onely art
 The mightie God, but I a sillie worm;
 O do not bruise me!

(p. 83, ll. 1-6)

O do not blinde me!
 I have deserv'd that an Egyptian night
 Should thicken all my powers; because my lust
 Hath still sow'd fig-leaves to exclude thy light:
 But I am frailtie, and already dust;
 O do not grinde me!

(p. 83, ll. 13-18)

In "The Crosse" appears another image of very violent pain and pressure exerted by a rope winding about and cutting the heart.

Ah my deare Father, ease my smart!
 These contrarieties crush me: these crosse actions
 Doe winde a rope about, and cut my heart:
 And yet since these thy contradictions
 Are properly a crosse felt by the Sonne,
 With but foure words, my words, Thy will be done.

(p. 165, ll. 31-36)

The experience of the extreme pain of being chained by the teeth
 occurs in "Home."

What is this weary world; this meat and drink,
 That chains us by the teeth so fast?

(p. 108, ll. 36-37)

Throughout the above patterns of painful pressure, Herbert has a
 tendency to select images of soft objects, the worm, or extremely
 sensitive bodily parts to receive the pressure: a heart and the
 teeth.

Sin hammers the heart until it becomes hard and insensitive
 in "Grace."

Sinne is still hammering my heart
 Unto a hardnesse, void of love.

(p. 60, ll. 17-18)

The brain is stoned in "Sepulchre."

Where our hard hearts have took up stones to brain thee,
 And missing this, most falsly did arraigne thee
 Onely these stones in quiet entertain thee,
 And order.

(p. 41, ll. 13-16)

The eye is pricked in "Faith."

That which before was darkned clean
 With bushie groves, pricking the lookers eie.

Vanisht away, when Faith did change the scene:
And then appear'd a glorious skie.

(p. 51, ll. 36-40)

The eyes are pricked again in "Frailtie."

But when I view abroad both Regiments;
The worlds, and thine:
Thine clad with simplenesse, and sad events;
The other fine,
Full of glorie and gay weeds,
Brave language, braver deeds:
That which was dust before, doth quickly rise,
And prick mine eyes.

(p. 71, ll. 9-16)

In "Affliction (IV)" thoughts become knives that wound the heart. Of course, "heart" does suggest a state of being, but is so arranged in Herbert as also to represent a concretion--something that can experience the action of a knife.

My thoughts are all a case of knives,
Wounding my heart
With scatter'd smart,
As watring pots give flowers their lives.
Nothing their furie can controll,
While they do wound and pink my soul.

(p. 90, ll. 7-12)

Again, a tender part is tortured in "Confession." The pain is intensified by comparing it to the twisting of a screw into wood.

No scrue, no piercer can
Into a piece of timber work and winde,
As Gods afflictions into man,
When he a torture hath design'd
They are too subtill for the subt'ildest hearts;
And fall, like rheumes, upon the tendrest parts.

(p. 126, ll. 7-12)

In "Love Unknown" a tender organ, the heart, is acted upon by excessive heat: "And threw my heart into the scalding pan" (l. 35).

The heart is scored by a graving tool in "Nature."

O smooth my rugged heart, and there
 Engrave thy rev'rend Law and fear;
 Or make a new one, since the old
 Is saplesse grown,
 And a much fitter stone
 To hide my dust, then thee to hold.

(p. 129, ll. 13-18)

The image of carving on a heart is used to depict a life deeply devoted to Christ, and through this devotion a power is found to control disorder. The imagery of the name of "Jesu" carved in the shattered heart occurs in "Jesu."

Jesu is in my heart, his sacred name
 Is deeply carved there: but the other week
 A great affliction broke the little frame,
 Ev'n all to pieces: which I went to seek:
 And first I found the corner, where was J,
 After, where ES, and next where U was graved.
 When I had got these parcels, instantly
 I sat me down to spell them, and perceived
 That to my broken heart he was I ease you,
 And to my whole is JESU.

(p. 112)

Often in depicting a harmonious relationship between man and God, Herbert uses imagery of soft and gentle pressure or touch. The soft pressure of the loving enclosure of the arm is used in "Paradise," thus the spiritual harmony with God is expressed through the employment of a concretion of a protecting and loving touch. As has been seen in a number of the previously discussed examples, Herbert has a strong

attraction toward the selection of tactile imagery--often violent and painful, but sometimes gentle and soft.

What open force, or hidden CHARM
Can blast my fruit, or bring me HARM,
While the inclosure is thine ARM?

(p. 133, ll. 4-6)

In "Easter" the relationship with God is depicted by the touch sensation of being led by the hand, the guidance of God.

Rise heart, thy Lord is risen. Sing his praise
Without delayes,
Who takes thee by the hand, that thou likewise
With him mayst rise.

(p. 41, ll. 1-4)

The pattern in the poem "The Tempter" refers to a nestling bird.

O let me, when thy roof of my soul hath hid,
O let me roost and nestle there:
Then of a sinner thou art rid,
And I of hope and fear.

(p. 55, ll. 17-21)

In "Vanitie (II)" the imagery likewise refers to resting in a nest.

Let them unto their kindred flie:
For they can never be at rest,
Till they regain their ancient nest.
Then silly soul take heed; for earthly joy
Is but a bubble, and makes thee a boy.

(p. 111, ll. 15-18)

Often the tactile imagery takes the form of an entanglement, something which restricts bodily motion. In "Affliction (I)" the "I" of the poem is entangled in fine household furniture.

I looked on thy furniture so fine,
And made it fine to me:
Thy glorious houshold stuffe did me entwine.

(p. 46, ll. 7-9)

Being entangled or restricted is used in "Sinne (I)" to express God's care for man, who is "begirt" with "care" and caught in "fine nets."

Lord, with what care hast thou begirt us round!
 Parents first season us: then schoolmasters
 Deliver us to laws; they send us bound
 To rules of reason, holy messengers,
 Pulpits and Sundayes, sorrow dogging sinne,
 Afflictions sorted, anguish of all sizes,
 Fine nets and stratagems to catch us in,
 Bibles laid open, millions of surprises.

(p. 45, ll. 1-8)

In "The Reprisall" a plea is made for a "disentangled state."

O make me innocent, that I
 May give a disentangled state and free:
 And yet thy wounds still my attempts defie,
 For by thy death I die for thee.

(p. 36, ll. 5-9)

Many other images of bodily action occur throughout the poetry of George. In addition to the examples above there are also such images of bodily action as frowning, stumbling, pulling, and stretching--and, to conclude, a few of these will be examined. Imagery of frowning occurs in "The Dawning."

Awake sad heart, whom sorrow ever drowns;
 Take up thine eyes, which feed on earth;
 Unfold thy forehead gather'd into frowns;
 Thy Saviour comes, and with him mirth:
 Awake, awake.

(p. 112, ll. 1-5)

In "Miserie" there is the physical action of stumbling.

The best of men, turn but thy hand
 For one poore minute, stumble at a pinne:

They would not have their actions scann'd,
 Nor any sorrow tell them that they sinne,
 Though it be small,
 And measure not their fall.

(p. 100, ll. 19-24)

There is the stretched hand in "Providence": "The trees say,
 Pull me: but the hand you stretch, / Is mine to write, as it
 is yours to raise"(l. 23). And the "stretched sinews," an image
 of the crucifixion, appear in "Easter."

Awake, my lute, and struggle for thy part
 With all thy art.
 The crosse taught all wood to resound his name,
 Who bore the same.
 His stretched sinews taught all strings what key
 Is best to celebrate this most high day.

(p. 117, ll. 7-12)

As has been seen in the preceding discussion, imagery of
 the bodily in the poems of George Herbert is a dominant device used
 to express Christian truths. The body, that which was created in
 the image of God, is the book whose processes are the pages whereon
 man reads and learns of the Creator. It is also the instrument
 by which man responds to God. The body, the flesh, is not condemned
 in the poetry of Herbert, except when man through his own efforts,
 his sins, has abused this gift of the Creator by turning from the
 Divine and dedicating himself to worldly matters without devotion
 to God. The informing philosophy behind Herbert's imagery corresponds
 closely to statements contained in a "meditation" of St. Francis
 De Sales (1567-1622).

God did not create you because He had any need of you, for you are wholly useless to Him, but only that ~~He~~ might exercise towards you His goodness, bestowing on you His grace and glory. In order to which He has given you an understanding to know Him, a memory to remember Him, a will to love Him, an imagination to recall His mercies, eyes to see the wonders of His works, a tongue to praise Him, and so with all your other faculties. Therefore, being created and placed in the world for this purpose, you should avoid and reject all actions which are contrary to it, and despise as idle and superfluous all which do not promote it. Consider the wretchedness of the world, which forgets this, and goes on as though the end of creation were to plant and to build, to amass wealth, and to live in frivolity. Thank God who has made you for so good an end. Thou hast made me, O Lord, for Thyself, and that I may for ever share the immensity of Thy glory. When shall I be worthy of Thy goodness, and thank Thee worthily?⁷

⁷St. Francis De Sales, A Diary of Meditations, ed. Dom Cuthbert (Chicago, 1957), p.2.

CHAPTER IV

RICHARD CRASHAW

Sensuousness is a predominant characteristic often cited of Crashaw's imagery, but this sensuousness has been little understood outside of the astute observations of Ruth Wallerstein¹ and a few brief comments by Austin Warren.² More often, this sensuousness has been read and interpreted from what will be called in this study an empirical point of view. The comments on Crashaw in a recent survey of the period "From Donne to Marvell" portray this mode of interpretation. D. J. Enright states,

Notorious in Crashaw's work is his sensuousness, and in particular his use, in picturing sacred love, of the metaphors--indeed, the atmosphere of human love, both of

¹"In the expanding intensity of his particular sense impressions, Crashaw sought to sink through them to something ampler, to an abstract capacity for intangible sensation and a sort of ideal presence of sensation" (p. 37). "The concrete images, as we have said, are spread so unrestrainedly, mixedly, and without regard to their congruity in thought or feeling with what they figure, that they lose all sensuous reality" (pp. 82-83). "But, it cannot be too often stressed, this sense image which he uses in his metaphor is to represent an idea, and not primarily a sense impression; it is the symbol of an idea. And the basic emotion which Crashaw seeks to create in us is to spring not from the image, but directly from the idea" (p. 85). Ruth C. Wallerstein, Richard Crashaw, A Study in Style and Poetic Development (Madison, 1935).

²"All things flow. Crashaw's imagery runs in streams; the streams run together; image turns into image. His metaphors are sometimes so rapidly juxtaposed as to mix--they occur, that is, in a succession so swift as to prevent the reader from focusing

mother for child and of man for woman. This sensuousness is rather ambiguously present in his handling of spiritual and physical torture: "blood" and "milk" are his characteristic references:

To see both blended in one flood,
The Mothers' Milk, the Children's blood,
Makes me doubt if Heaven will gather,
Roses hence, or Lilies rather.

The reader may feel faintly repelled, but not shocked, for the verse has no immediacy; the experience reaches us at second hand, as if the poet is describing the picture of something and not the thing itself.³

Although Enright's remarks are typical of many twentieth-century readers of Crashaw, they are somewhat misleading. It is very easy to diagnose why Enright feels that Crashaw's imagery is faintly repellent, why there is no immediacy, why "the thing itself" is not being described. Enright is reading the poetry of the seventeenth-

separately upon each. The effect is often that of phantasmagoria. For Crashaw, the world of the senses was evidently enticing; yet it was a world of appearances only--shifting, restless appearances. By temperament and conviction, he was a believer in the miraculous; and his aesthetic method may be interpreted as a genuine equivalent of his belief, as it translates into a rhetoric of metamorphosis. If, in the Gospels, water changes to wine and wine to blood, Crashaw was but imaginatively extending this principle when he turned tears into pearls, pearls into lilies, lilies into pure Innocents.

"Style must incarnate spirit. Oxymoron, paradox, and hyperbole are figures necessary to the articulation of the Catholic faith. Crashaw's concetti, by their infidelity to nature, claim allegiance to the supernatural; his baroque imagery, engaging the senses, intimates a world which transcends them." Austin Warren, Richard Crashaw, A Study in Baroque Sensibility (University, Louisiana, 1939), pp. 192-93.

³ D. J. Enright, "George Herbert and the Devotional Poets," From Donne to Marvell, vol. 3 of A Guide to English Literature, ed. Boris Ford (Harmondsworth, Middlesex, 1956), p. 157.

century Crashaw from a viewpoint of twentieth-century empirically imbued man. He has made no attempt to adjust with a historical orientation his responses to the imagery of Crashaw. He is reading Crashaw as if Crashaw were a contemporary.

When a twentieth-century reader finds Crashaw lacking in immediacy, he is no doubt referring to the immediacy of an empirical organization of sense imagery, specified concrete particulars depicted with the solidity of figured extension in a definite spatial setting. When he finds that "the thing itself" is not being described, he is referring to a lack of concrete materiality and a lack of a tangible temporal sense in a depicted situation. What this reader wants is a this-worldly experience replete with images representing the realness of concrete materiality with its individuation and specific definiteness. Of course, Crashaw's poetry and his imagery will not meet these requirements; for Crashaw is not writing from the viewpoint of empiricism. Crashaw is writing within the Christian tradition of symbolism. The symbolic image of Crashaw is not an image in the sense of the idea of John Locke, a sense impression drawn from an experience of a concrete particular having primary and secondary qualities and existing in a spatio-temporal setting: neither are the main so-called sense images representations of sensory experience of material things. The sensible qualities of Crashaw's symbolic imagery are not to be experienced in an empirical and nominalistic sense,⁴

⁴The word "nominalistic" here implies the concept which holds that the particular material thing is the reality, and an abstract concept derived from a group of particular things, is only a name for that group, not a reality in itself.

but more in a sense, which had been described by Aquinas⁵ and which is exemplified by the conventional interpretation of the Song of Songs, of being images of an intelligible, a divine meaning. The sensuousness of Crashaw is only apparent, not genuine, for his images ultimately represent the substantial and superior reality of the realm of divine ideas.

Accordingly there is a peril that this imagery, this apparent sensuousness, might by a twentieth-century reader be regarded as "second hand" and lacking in immediacy. Of course, the imagery of Crashaw lacks the physical immediacy of a nineteenth-century poet like John Keats, who organizes his imagery as illustrated in this excerpt

⁵The part of Aquinas' doctrine that applies to Crashaw is the part that did not apply to Donne. For the convenience of the reader, I repeat this excerpt from Aquinas:

The parabolical sense is contained in the literal, for by words things are signified properly and figuratively. Nor is the figure itself, but that which is figured, the literal sense. When Scripture speaks of God's arm, the literal sense is not that God has such a member, but only what is signified by this member, namely, operative power. Hence it is plain that nothing false can ever underlie the literal sense of Holy Scripture.

In the poetry of Crashaw, the imagery, the most important imagery, has a tendency to function in the manner described in the above excerpt from Aquinas. The literal sense of the image is actually that which is figured, as we shall see in our discussion of "Tast this" (Taste blood from a circumcision) in which the literal sense is actually the offer of salvation through Christ, just as the literal meaning of "arm" in the phrase "God's arm" is "operative power."

from "I Stood Tip-Toe."

Sometimes goldfinches one by one will drop
From low hung branches; little space they stop;
But sip, and twitter, and their feathers sleek;
Then off at once, as in a wanton freak:
Or perhaps, to show their black, and golden wings,
Pausing upon their yellow flutterings.

(ll. 87-92)⁶

But Crashaw' poetry has a spiritual immediacy, presenting a supernatural and otherworldly experience. Crashaw is not a nineteenth-century poet endeavoring "to excite a feeling analogous to the supernatural,"⁷ for he is a seventeenth-century Christian who creates a direct experience of the supernatural, the divine. When a reader fails to find an immediacy in the poetry of Crashaw, and when he feels that Crashaw is not describing "the thing itself," it is not an esthetic flaw in the poetry of Crashaw; but it is the fault of the reader in that he lacks the capacity to experience as something true and immediate the spiritual force of Crashaw's symbolic imagery.

Let us take an example to indicate how Crashaw may be faintly repellent if one reads his images as if they represented the sensible qualities of material objects. For instance, Crashaw says "Tast this" referring to Christ's blood shed at his circumcision in the poem "Our Lord in his Circumcision to his father." If the reader takes this

⁶John Keats, The Poems, ed. E. De Selincourt, (London, 1935), p. 5.

⁷Samuel Taylor Coleridge, Biographia Literaria, vol. II, (London, 1847), p. 2.

image to represent physical blood, more than likely he will be faintly repelled, but if this same reader adjusts his historical perspective and experiences the "Tast this" from the viewpoint of the allegorical symbolism of the Christian tradition in which the blood shed by Jesus as a baby is a symbol of the blood shed on the cross which is in turn the symbol of the eternal redemptive love of God, there is no reason why he should be shocked or repelled. In fact the reader should experience a sense of gratitude, a strong sense of obligation, even contrition, for the "Tast this" is an offer of redemption from perishableness, an everlasting and perfect life in heaven--a gift that cost God much suffering.

To thee these first fruits of my growing death
 (For what else is my life?) lo I bequeath.
 Tast this, and as thou lik'st this lesser flood
 Expect a Sea, my heart shall make it good.
 Thy wrath that wades heere now, o're long shall swim
 The flood-gate shall be set wide ope for him.
 Then let him drinke, and drinke, and doe his worst,
 To downe the wantonnesse of wild thirst
 Now's but the Nonage of my paines, my feares
 Are yet but in their hopes, not come to yeares.
 The day of my darke woes is yet but morne,
 My teares but tender and my death new-borne.
 Y et may these unfledg'd griefs give fate some guesse,
 These Cradle-torments have their towardnesse,
 These purple buds of blooming death may bee,
 Erst the full statue of a fatall tree.
 An till my riper woes to age are come,
 This knife may be the speares Praeludium.⁸

If we are to read Crashaw's poetry and not our own invention, we must experience as closely as humanly possible the meaning that Crashaw intended his images to have. The last line of "Our Lord

⁸Citations from Crashaw in my text are from Crashaw's Poetical Works, ed. L. C. Martin (Oxford, 1927), p. 98. Subsequent quotations from Crashaw cited in my text refer to this edition.

in his Circumcision to his father" states explicitly this intended allegorical meaning--"This knife may be the speares Praccludium."

The blood of the circumcision as a symbol of the blood shed on the cross was a traditional Christian idea, and finds a more overt expression in a fifteenth-century English meditation on the passion.

Ihu, that alle this worlde hast wroghte,
 And of a clene virgyn so take oure kynde,
 And with thi blode oure soules hast boughte,
 My love to the I pray the to bynde;
 In werk, in worde, in thought of mynde.
 My soule, my body, I yeue all to the;
 So kynde a frende schal I noon fynde,
 ffor-why thi blode thou sched for me.

fferst, ihu lord, sone after thi byrthe,
 The .viii. day, named thi Circumcisyoun,
 Thou wepte in stede of yoles myrthe,
 And in a maner began thi passion;
 So was the kytte for oure transgressyoun
 With a stone knyfe, aboue thi kne.
 I loue the, lord, with trewe affecioun,
 ffor thus thi blode thou schedde for me.⁹

The image "blood" as a symbol of the salvation of man through the sacrifice of Christ on the cross was a commonplace of the Christian tradition. Such usage was widespread through patristic writings. Clement of Alexandria states, "Doubtless, then, we belong entirely to Christ as His property from every point of view: by reason of relationship, because his blood has redeemed us . . . the blood and the milk of the Lord are a symbol of His suffering and of His teaching":¹⁰ and "to

⁹Religious Lyrics of XVth Century, ed. Carleton Brown, (Oxford, 1939), p. 133.

¹⁰Clement of Alexandria, Christ the Educator, trans. Simon P. Wood, (New York, 1954), p. 46.

drink the blood of Jesus is to participate in His incorruption."¹¹ Saint Ignatius of Antioch writes, "And for drink I desire His Blood which is love that cannot be destroyed."¹² In his "Letter to the Philadelphians," Saint Ignatius associates the joyousness of heaven with the blood of Christ, ". . . I greet you in the blood of Jesus Christ, which is eternal and abiding joy. . . ."¹³ Niceta of Remesiana comments, "He suffered 'in the flesh,' as the Apostle teaches, so that from his wounds might flow salvation to mankind."¹⁴ The word "this" in "Our Lord in his Circumcision to his father" has the same meaning as the word "blood" in the writings of the early Church Fathers. If it had been chronologically possible for Clement of Alexandria, Saint Ignatius of Antioch, and Niceta of Remesiana to read Crashaw "Our Lord in his Circumcision to his father," they would have been neither repelled or shocked by "Tast this."

The imagery in "Tast this" though not strictly in the prefigurative tradition is similar to it. Therefore, although it is not within the scope of this study to trace the origin and the development of the prefigurative aspects of the allegorical tradition of symbolism, fairness to Crashaw demands that the extensive understanding of this mode be made

¹¹Clement of Alexandria, p. 111.

¹²Saint Ignatius of Antioch, "Letter to the Romans." trans. Gerald G. Walsh, The Apostolic Fathers (New York, 1947), p. 104.

¹³Saint Ignatius of Antioch, "Letter To The Philadelphians," p. 113.

¹⁴Niceta of Remesiana, Explanation of the Creed, trans. Gerald G. Walsh (New York, 1947), p. 46.

clear. Etienne Gilson attributes the initiation of the Christian prefigurative tradition to Justin Martyr, who said, "Whatever things were rightly said among men, are the property of us Christians."¹⁵ Prefiguration was part of the Christian tendency to encompass and claim all previous discoveries of truth as their own, that of the Greeks as well as those who wrote the Old Testament. Above all, this prefigurative tradition tends to see a revelation of God as interpreted by the Christians in everything. All previous thoughts and all objects of the sensible world lead to the Christian God. For example, the blood of the passover in the Old Testament according to Justin Martyr is a prefiguration of the blood shed on the cross: "And the blood of the Passover, which was smeared on the side posts and transomes of the door, saved those fortunate ones in Egypt who escaped the death inflicted upon the first-born of the Egyptians. The Passover, indeed, was Christ, who later sacrificed. . . ."¹⁶

The image "fruits" in Crashaw's first line "To thee these first fruits of my growing death" functions in a way similar to this prefigurative manner. When read as a prefiguration and allegorical symbol, the image "fruits" becomes alive with the tension of a strong dramatic contrast on a cosmic level. The image "fruits" transfers the quality of a desirable product needed for the nourishment of life in man to the

¹⁵Etienne Gilson, History of Christian Philosophy in the Middle Ages (New York, 1955), p. 13.

¹⁶Saint Justin Martyr, Writings, trans. Thomas B. Fall (New York, 1948), p. 319.

referent of its metaphorical representation, the blood shed by Christ at his circumcision; but also the "first fruits" suggests man's disobedience to God through the eating of the fruit in the Garden of Eden. The fruit of Adam's tree prefigures the fruits of the tree of the Cross.¹⁷ Man's disobedience to and turning away from God required that God take on the human capacity to suffer and sacrifice himself on the cross in order that man may be redeemed and brought back to God. This theme has been well expressed by Venantius Fortunatus:

When he fell on death by tasting First of the forbidden tree:
Then another tree was chosen Which from death should free.
Thus the scheme of our salvation Was of old in order laid.
...¹⁸

As we have observed in the examples of the symbolic function of the "Tast this" (blood) and "first fruits" Crashaw's symbolism is not primarily related to or an outgrowth from the sensible qualities of the image. Let us draw a contrast between Crashaw's mode of thought and that of a nineteenth-century poet. The image "Pausing upon their yellow flutterings" in John Keats' "I Stood Tip-Toe" can be read as a symbol of the philosophical conception of the reconciliation of the opposites, the unification and coalescence of stillness and motion; but Keats' symbolism is a direct outgrowth of the sensible qualities of the imagery. The imagery of the goldfinches as "Pausing upon their yellow fluttering" presents a sensory and empirical experience of the unification and

¹⁷Rosemund Tuve, A Reading of George Herbert (Chicago, 1952), p. 112-137.

¹⁸Quoted by Tuve, A Reading of George Herbert, p. 112.

coalescence of stillness and motion; but the taste, warmth, and texture of blood, which would be conveyed by the words "Tast this" if the poem invited our attention to the physical aspects of a minor surgical operation, these sensible qualities could not and would not suggest an invitation to accept the salvation of man through the sacrifice of Christ on the cross. But in Crashaw's poem they do indeed suggest exactly that.

In Crashaw's symbolism a spiritual meaning replaces the sensible effects of the imagery; but the thing which displaces the sensible effect is not chosen arbitrarily, is not just a metaphorical construction to give an added dimension of meaning to his words. The spiritual meaning is an objective truth outside Crashaw, a fact ordained by the divine order of God.

Crashaw's symbolism differs from such a system as that which may be termed tropological symbolism. In Crashaw the thing symbolized is fixed, in that it pertains to the eternal and universal truth of the Christian revelation, but in tropological symbolism the meaning is arbitrarily chosen and assigned. Using James Joyce's Ulysees as an example of tropological symbolism and assuming that W. Y. Tyndall is right in interpreting Stephen Dedalus' drinking chocolate with Leopold Bloom as symbolizing the communion of the poet with humanity, we observe that the symbol and the thing symbolized in Joyce were arbitrarily chosen and assigned.¹⁹ Joyce's symbolism is private and not

¹⁹"As Bloom and Stephen leave the brothel, Bloom feels fatherly. Others 'in quest of paternity' have come to him, and, Father-Son, he recognizes Stephen as the questing son. But in his social capacity

cosmic as is that of Crashaw. James Joyce's symbolism is tropological in that it adds a figurative dimension to his language; and Crashaw's symbolism is anagogic in the sense that his images through a traditionally accepted allegorical extension partake of a mystical and spiritual meaning.

When reading what appears to be a sense image in Crashaw, the reader must be very cautious and decide if the image actually is a representation of sensory experience of the thing ordinarily referred to by the word, and if so to what extent the sensible qualities of the image function in the meaning. In spite of the seeming sensuousness in Crashaw's imagery, Crashaw throughout his poetry condemns the senses very often. In a passage in "The Name Above Every Name," the poet asks for the abolition of this-worldly senses, the senses being "so Profane a Fallacy," and in that poem Crashaw organizes his words in a manner that negates their customary suggestion of a sense experience. For example, images describing the name of God in the following passage do not

Bloom sees Stephen as a scholar who will bring credit to the house of Bloom. Fatherly, hopeful Bloom takes Stephen to the cabman's shelter, where he offers him a bun and a cup of coffee. Refusing the bun, Stephen sips the coffee before shoving it aside. Although he unenthusiastically recognizes Bloom as 'Christus,' he is still reluctant to take the proffered communion. But by the time they sit down amicably together in the kitchen at 7 Eccles Street, Stephen is ready. Bloom prepares two cups of Epps's cocoa. Host and guest drink 'Epp's massproduct' in 'jocoserious' silence. 'Massproduct,' the key word, means three things: the cocoa is mass-produced for the trade; as the product of a symbolic Mass, it is the sacrament; and it suggests the masses for whom it is produced. The drinking of this cocoa, Stephen's communion with man, is the climax of the hunt of the father. Cocoa must have been a personal symbol for coming to terms with man and external reality. It was perhaps while living on cocoa in Paris that Joyce began to understand the world around him."--W.Y. Tindall, James Joyce: His Way of Interpreting The Modern World (New York, 1950), p. 29.

represent concrete objects of this world experienced through the senses, but they represent divine ideas of the objects. These divine ideas of objects, such as "A Thousand Blest Arabias" are contained in God's name, and they are experienced spiritually, by the soul.

O fill our senses, And take from us
 All force of so Prophane a Fallacy
 To think ought sweet but that which smells of Thee.
 Fair, flowry Name; In none but Thee
 And Thy Nectareall Fragrancy
 Hourly there meetes
 An Vninersall Synod of All sweets;
 By whom it is defined Thus
 That no Perfume
 For euer shall presume
 To passe for Ocleriferous,
 But such alone whose sacred Pedigree
 Can prove it Self some kin (sweet name) to Thee.
 Sweet Name, in Thy each Syllable
 A Thousand Blest Arabias dwell;
 A Thousand Hills of Frankinsense;
 Mountains of myrrh, and Bed of spices,
 And ten Thousand Paradices
 The soul that tastes thee takes from thence.

(p. 244, ll. 170-88)

The senses are condemned in "The Hymn of Sainte Thomas in Adoration of the Blessed Sacrament," as being superfluous: the "soul's inquiring ey" is inferior to faith.

Down down, proud sense! Discources dy.
 Keep close, my soul's inquiring ey!
 Nor touch nor tast must look for more
 But each sitt still in his own Dore.

Your ports are all superfluous here,
 Saue That which lets in faith, the eare.
 Faith is my skill. Faith can beleiue
 As fast as love new lawes can giue.
 Faith is my force. Faith strength affords
 To keep pace with those powrfull words.
 And words more sure, more sweet, then they
 Loue could not think, truth could not say.

(p. 292, ll. 4-15)

Now that some indication has been given of the peculiar nature of the symbolic function of an image in the poetry of Crashaw, let us observe more in detail how this symbolism functions by examining an individual poem, "On the wounds of our crucified Lord."

O these wakefull wounds of thine!
 Are they Mouthes? or are they eyes?
 Be they Mouthes, or be they eyne,
 Each bleeding part some one supplies.

Lo! a mouth, whose full-bloom'd lips
 At too deare a rate are roses.
 Lo! a blood-shot eye! that weepes
 And many a cruell teare discloses.

O thou that on this foot hast laid
 Many a kisse, and many a Teare, 10
 Now thou shal't have all repaid,
 Whatsoe're thy charges were.

This foot hath got a Mouth and lippes,
 To pay the sweet summe of thy kisses
 To pay thy Teares, an Eye that weeps
 In stead of Teares such Gems as this is.

The difference onely this appeares,
 (Nor can the change offend)
 The debt is paid in Ruby-Teares,
 Which thou in Pearles did'st lend.

(p. 99)

Let us first of all examine some of the ideological tendencies of the time, and note their relationship to the mode of thought behind Crashaw's symbolism in this poem. The tradition of the emblem and impresa is often cited as an influence on the poetry of Crashaw.²⁰ The emblems were graphic designs somewhat esoteric, the meaning being

²⁰Wallerstein, pp. 114-35.

explained by an accompanying verse.²¹ The emblem was in great vogue during the Renaissance in England and on the continent--one of the best known emblem books today is Francis Quarles'. The emblems and the symbolic imagery of Crashaw are related by having a similarity in function. Just as Crashaw's images have a meaning beyond that suggested by their sensible qualities, the emblems have a meaning beyond that contained in a direct experience of the graphic design; but of course, in the case of the emblems the meaning is appended in the accompanying verse.

Consequently, the symbols of Crashaw and the emblem function to convey their meaning in a similar manner, in the sense that the meaning is not a result of the sensory experience of the means of the symbolism, the image or the graphic design. In the one case the meaning is added to the graphic design by a verse, in the other the meaning is added to the verbal design by tradition.

Even the organization of the imagery in "On the wounds of our crucified Lord" has a correspondence to a traditional arrangement of the emblem. For example, an emblem cited by Ruth Wallerstein is a drawing of the five wounds of Christ with the fourth wound depicted as a wounded hand, and under this drawing there is a scroll inscribed "i h c the well of grace."²² Below this emblem there is a verse by William Billyng explaining the meaning of the graphic design, a meaning that is not to be apprehended by merely looking at it.

²¹Wallerstein, pp. 114-35 and Rosemary Freeman, English Emblem Books (London, 1948).

²²Wallerstein, p. 119.

Hayle welle of grace most precyouse in honoure
 In the Kynges left hande set of ierusalem
 Swetter thanne bawme is thy sweet lycore.²³

The first three lines of the poem "On the wounds of our crucified Lord" correspond to the graphic design of the emblem in that they name certain things; and the fourth line corresponds to the verse explaining the emblem in that it makes a statement about the things named, "Each bleeding part some one supplies." Crashaw, just like William Billying, has conceived the wounds of Christ as being a well of grace and a fountain supplying salvation to mankind--a traditional Christian conception of the meaning of the wounds of Christ.

It is also a commonplace of literary criticism and scholarship to connect Crashaw with the Counter-Reformation, the proclamations of the Council of Trent, the Ignatian "application of the senses."²⁴ The Council of Trent during Session XXV in order to combat an aspect of the Lutheran revolt approved the use of the senses and icons as external helps in raising men to the contemplation of things divine. The action of the Council is consonant with the general ideological atmosphere of the time in which many were influenced to endow things with a meaning not contained in an experience of their sensible qualities, the meaning not coming from an empirical experience but superadded by the process of contemplation.

²³Quoted by Wallerstein, p. 119.

²⁴Warren, pp. 63-76.

And whereas such is the nature of man, that, without external helps he cannot be easily upraised to the meditation of divine things: on this account has the holy Mother Church instituted certain rites, to wit that certain things be pronounced in the mass in a softened, and others in raised tone. She has likewise made use of ceremonies; such as mystic benedictions, lights, fumigations of incense, vestments, and many other things of this kind . . . whereby both the majesty of so great a sacrifice might be recommended, and the minds of the faithful be excited, by these visible signs of religion and piety, to the contemplation of those most sublime things which lie hidden in this sacrifice.²⁵

As Wylie Sypher has observed, a qualification was placed on the meaning of the sense experience of the icon by the Council of Trent, "We know the Council had a good many scruples about the veneration of images, warning the devout at every turn that the image itself is not to be taken as 'substantial' of the spiritual reality behind the image; confidence was not to be placed in the icon as such."²⁶ The Council warns that the icons have a meaning beyond the experience of their sensible qualities.

Due honor and veneration are to be awarded them; not that any divinity or virtue is believed to be in them, on account of which they are to be worshipped; or that anything is to be asked of them; or that confidence is to be reposed in images; . . . but because the honor which is shown unto them is referred to the prototype which they represent.²⁷

Crashaw's symbolic images have a correspondence to the Council of Trent's prescriptions for the experiencing of an icon. Honor and veneration is

²⁵Wylie Sypher, Four Stages of Renaissance Style, Transformations In Art and Literature 1400-1700, (Garden City, New York, 1955), p. 164.

²⁶Sypher, p. 187.

²⁷Sypher, p. 165.

not to be awarded the sensible qualities of the objects or events that Crashaw's symbolic images represent, but to the divine or spiritual meaning.

Though Crashaw's imagery as it were illustrates certain doctrines of the Council, his imagery by no means agrees with every relevant concept of the Leaders of the Counter Reformation.

In his "application of the senses" St. Ignatius of Loyola stresses particularity; and this particularity is something which is missing from the organization of the imagery in Crashaw. Louis Martz cites this example from the writings of St. Ignatius in which particularity is stressed.

The first point is to see the persons with the eyes of the imagination, meditating and contemplating in particular their circumstances, and deriving some fruit from the sight.

The second is to hear what they are saying, or might say; and by reflecting on oneself, to take some fruit from this.

The third is to smell and taste the infinite sweetness and delight of the Divinity, of the soul, of its virtues, and all else, according to the character of the person contemplated, reflecting on oneself and deriving fruit from this.

The fourth is to feel with the touch; as, for example, to kiss and embrace the spots where such persons tread and sit, always endeavoring to draw fruit from this.²⁸

As an example of the "application of the senses" in English verse, Louis Martz has aptly selected the poem, "The Burning Babe" of Robert Southwell.

²⁸Quoted by Louis Martz, The Poetry of Meditation, A Study in English Religious Literature of The Seventeenth Century (New Haven, 1954), p. 78.

As I in hoarie Winters night stood shivering in the
snowe,

Surpris'd I was with sodaine heate, which made my
hart to glowe;

And lifting up a fearfull eye, to view what fire
was neere,

A prettie Babe all burning bright did in the ayre
appeare;

Who, scorched with excessive heate, such flood of
tears did shed,

As though his floods should quench his flames, which
with his teares were (fedd);

Alas, (quoth he) but newly borne, in fierie heates
I frie,

Yet none approach to warme their harts, or feel my
fire but I;

My faultlesse breast the furnace is, the fuell
wounding thornes:

Love is the fire, and sighes the smoke, the ashes
shames and scornes.

The fewell Iustice layeth on, and Mercie blows the
coales.

The metall in this furnace wrought, are mens defiled
soules:

For which, as now on fire I am to worke them to their
good,

So will I melt into a bath, to wash them in my blood.

With this he vanisht out of sight, and swiftly
sunk away

And straight I called into minde, that it was Christmasse
day.²⁹

Both "The Burning Babe" and "On the bleeding wounds of our
Crucified Lord" have a similar subject matter (exterior subject matter
before it is transformed by treatment in the poem), an experience of
the meaning of the crucifixion of Christ; but otherwise especially in
imagery, the poems are quite different. Southwell arranges his
imagery in a manner to suggest particularity of event, the particularity
recommended by St. Ignatius; but in Crashaw's "On the wounds of our

²⁹Quoted by Martz, pp. 81-82.

crucified Lord," particularity is either entirely missing, or it is minimized to such a great extent that its effect is negligible. A somewhat detailed examination of the imagery of "The Burning Babe" and a comparison with "On the bleeding wounds of our Crucified Lord" will illustrate the difference between an image organization which emphasizes particularity and one which does not.

Southwell begins "The Burning Babe" by depicting a particular person in a particular spatial and temporal setting, and the imagery demonstrates how the poet is concerned with presenting a spiritual experience as an event in time and space. The "I" is located in a definite season and time of day ("in hoarie Winters night"); and in a definite place ("in the snowe"). The physical bodily presence of the "I," suggesting a particular person, is emphasized by the "shivering," a sensory response to the environment which establishes a natural cause and effect relationship between the "I" and his surroundings.

As the poem progresses, the particularity of the situation receives further development. In the second line the passage of time is suggested through the sensory experience of a change from cold to warmth. This depiction of temporal change is further emphasized by being rendered as effecting an emotional response in the receiver of the action--"which made my hart to glowe." Particularity of spatial dimension is again emphasized in "lifting up a fearfull eye, to view what fire was neere." In this sense of a physical distance between the eye and the object is suggested.

In the fourth line, the appearance of the vision is described with particularity. The vision has shape and vividness, "A prettie Babe all burning bright," and exists in space, "in the ayre."

On the other hand, Crashaw in his "On the wounds of our crucified Lord" is more concerned with the direct presentation of a spiritual experience, and with its universality, than with presenting the experience indirectly through the medium of an individual in a particular setting. He does not include an image of the receiver of the action, nor establish a definite temporal and spatial setting. The first line "O these wakeful wounds of thine" projects the reader immediately into the experience of the poem without the intervention of a "frame" device; and this immediate projection creates an effect of indefiniteness, indistinctness, indetermination--even confusion, in regard to the matter of the point of view of the poem and its spatio-temporal setting. Indefiniteness, indistinctness, indetermination--even confusion, are all characteristics of an experience incorporeal (spiritual) and universal.

Since the terms incorporeal, spiritual, abstraction, and universal are often used today in a different sense from my intended meaning a brief discussion of the terms with some illustration of their meaning and development in the philosophy of the middle ages will aid in clarifying the statements of the preceding paragraph and in showing how Crashaw's imagery suggests universality. The philosophical conceptions in the following discussion, the material being derived from Etienne Gilson's History of Christian Philosophy In the

Middle Ages, are described merely for the purpose of illustrating thought patterns that are related to the organization of Crashaw's imagery.

Gregory of Nyssa in considering the nature of an incorporeal substance, the soul, proclaimed that an incorporeal cannot be contained in a definite place.³⁰ St. Augustine held that an incorporeal, the soul, had neither extension nor dimensions in space; and that the characteristic of a corporeal substance was spatial extension and dimensions.³¹ In considering the problem of knowledge of universals, Gilson interprets Boethius, "Either the mind finds them in incorporeal beings, where they are separated from matter and already distinct; or it finds them in corporeal beings, in which case it extracts from the body whatever the body contains that is incorporeal in order to consider it separately as a naked and pure form."³² John of Salisbury held that our intellect achieved its knowledge of universals by stripping individual substances of the determiners of their distinct and individuating characteristics, the forms and accidents.³³ Peter Abelard held that our representation of a corporeal singular was vivid, precise, and definite in details; but our representation of a general or universal was confused and somewhat indeterminate.³⁴ Albert the Great describes an intelligible,

³⁰Gilson, p. 57.

³¹Gilson, p. 79.

³²Gilson, p. 99.

³³Gilson, p. 152.

³⁴Gilson, p. 158.

that which is apprehended by the mind and thus includes incorporeals, spiritual substances, and abstractions, as having the characteristic of being separated from matter and its concomitants.³⁵ Durand of Saint-Pourcain considers an abstraction to be the substitution of an indeterminate presentation for the determinate presentation of sense perception, a universal being a consideration of the intellect leaving out the individuating conditions of the thing.³⁶ Henry of Harclay proclaims that an universal or general is a confused concept, one in which individuation is not distinguished.³⁷

Although the philosophers mentioned above had distinct and different philosophies and some of the statements pertain to metaphysics and others to epistemology, they all, in spite of doctrinal differences, have the common element of considering an incorporeal or spiritual, which is known as an intelligible, through an abstractive process of the soul, as lacking preciseness and definition, distinctness and determination, details and individuation, spatial placement and clarity of perception.

In the above sense of an incorporeal, the image organization of the "On the bleeding wounds of our crucified Lord" suggests spiritual and universal notions rather than concrete persons, objects, or events; and this sense of incorporeality is established by the image organization at the beginning of the poem. Crashaw's mentality, as revealed by his

³⁵Gilson, p. 286.

³⁶Gilson, p. 476.

³⁷Gilson, p. 482.

organization of imagery, is attracted predominantly toward the incorporeal and spiritual; though he uses words that often in poetic usage become images of the concrete and sensible, Crashaw organizes his images in such a manner that their customary meaning is transformed and converted into an expressive device that represents an incorporeal experience, universal rather than particular.

Now that we have examined the relationship of Crashaw's imagery to certain attitudes and modes of thought that may be associated with doctrines made explicit by the leaders of the Counter-Reformation, let us consider Crashaw's relationship to the philosophy of a much earlier thinker, Dionysius the Areopagite. Because the mode of thought behind the organization of Crashaw's imagery is in one important respect very similar to part of the philosophy of Dionysius, a knowledge of Dionysius' conception of how words signifying material things are used to signify immaterial things, especially God, will aid greatly our understanding of how an image which customarily refers to material things may actually in "On the wounds of our crucified Lord" refer to an immaterial thing: how an image so used may in effect renounce a material thing as one of its elements at precisely the same time it evokes and asserts the quality of that thing, and then goes beyond that quality to assert a truth which is suggested by the quality, but is too spiritual really to be said to possess the quality.

Dionysius as a philosopher and Crashaw as a poet were confronted with a similar problem. In the case of Dionysius, how can words derived from created things apply to something which completely transcends and

is distinctly different from these things; and in the case of Crashaw how can a poet describe an experience purely spiritual by using words which customarily represent material objects? Dionysius solves the problem by having words function in an affirmative, negative, and superlative way; and by "employing appropriate symbols." Dionysius states,

Until we are equal to angels and have angelic insight of a direct perception into the essence of God . . . at present we employ (so far as in us lies), appropriate symbols for things Divine; and then from these we press on upwards according to our powers to behold in simple unit the Truth perceived by spiritual contemplations, and leaving behind us human notions of godlike things, we still the activities of our minds, and reach (so far as this may be) into the Super-Essential Ray, wherein all kinds of knowledge so have their pre-existent limits (in a transcendently inexpressible manner,) that we cannot conceive or utter It, nor in any wise contemplate the same, seeing that It surpasseth all things, and wholly exceeds our knowledge.³⁸

An "appropriate symbol" is a word that in customary discourse signifies a material or created thing, but when applied to the spiritual, it no longer signifies material things--although a characteristic of the material thing remains a part of the meaning of the word. The meaning of a word used as an "appropriate symbol" may be understood by interpreting it according to a threefold process of redefinition--the affirmative, the negative, and the superlative.

Gilson summarizes this threefold process. He is referring to those whose purpose is obtaining a definition of God.

³⁸ Dionysius The Areopagite, On The Divine Names and The Mystical Theology, trans. C. E. Rolt (New York, 1920), pp. 53-54.

In a lost treatise on the Theological Foundations, Denis [Denis is Gilson's translation of Dionysius] had proven that God is absolutely incomprehensible to the senses and to reason; consequently, since we cannot know him directly, we cannot name him directly. The only way correctly to name him from the names of creatures involves a threefold operation. First, we affirm that God is what Scripture says he is: One, Lord, Powerful, Just, etc. This first moment, which is common to both the simple believers and the theologians, constitutes what is called the "affirmative theology." But the theologians know that such notions as oneness, lordship, and power, cannot possibly apply to God in the same sense as to creatures; hence, for them, the necessity of denying that God is any one of those things in the only sense which we give to their names. If to be "one" means to enjoy the sort of unity which belongs to sensible beings, then God is not one. We have no positive notions of his oneness, lordship, power, etc. This second moment constitutes what the theologians call the "negative theology." These first two moments are then reconciled in a third one, which consists in saying that God deserves these names in a sense which, because it is incomparably higher than that in which it applies to creatures, is inconceivable to human reason. This Denis calls "superlative theology." God is "Hyper-Being," "Hyper-Goodness," "Hyper-Life," and so on.³⁹

Richard Crashaw was strongly attracted to the philosophical conceptions of Dionysius, and this attraction is seen in Crashaw's selection of material from Dionysius for use in poetry. The title of Crashaw's "To The Name Above Every Name" is derived from Dionysius' De divinis nominibus (On the Divine Names); and Crashaw's first two lines: "I Sing the Name which None can say/ But toucht with An interior Ray, closely resembles Dionysius'

Not that the Good is wholly incommunicable to anything; nay, rather, while dwelling alone by itself, and having there firmly fixed its super-essential Ray, It lovingly reveals Itself by illuminations correspondent to each separate creature's powers, and thus draws upwards holy minds into

³⁹Gilson, pp. 81-82.

such contemplation, participations and resemblance of Itself
as they can attain. . . .⁴⁰

A long passage from "In The Glorious Epiphanie of Our Lord God, A Hymn.
Sung As By Three Kings" pays tribute to Dionysius and his mode of
epistemology.

2 By the oblique ambush of this close night
Couch't in that conscious shade
The right'ey'd Areopagite
Shall with a vigorous guesse invade
And catche thy quick reflex; and sharply see
On this dark Ground
To descant Thee.

3 O prize the rich Spirit! with what fierce chase
Of his strong soul, shall he
Leap at thy lofty Face,
And seize the swift Flash, in rebound 200
From this obsequious cloud;
Once call'd a sun;
Till dearly thus undone,

Cho. Till thus triumphantly tam'd (o ye two
Twinne Sunnes!) & taught now to negotiate you.

1 Thus shall that reverend child of light,
2 By being scholler first of that new night,
Come forth Greate Master of the mystick day;
3 And teach obscure MANKIND A more close way
By the frugall negative light 210
Of a most wise and wel-abused Night.
To read more legible thine originall Ray,

Cho. And make our Darkness serue Thy day;
Maintaining t'wixt thy world & ours
A commerce of contrary powres,
A mutuall trade
'Twixt sun & Shade
By confederat Black and White
Borrowing day and lending night.

⁴⁰Dionysius The Areopagite, p. 58.

- 1 Thus we, who when with all the noble powres 220
 That (at thy cost) are call'd, not vainly, ours
 We vow to make braue way
 Vpwards & and presse on for the pure intelligentiall Prey;
- 2 At lest to play
 The amorous Spyas
 And peep & proffer at thy sparkling Throne;
- 3 Instead of bringing in the blisfull Prize.
 And fastening on Thine eyes,
 Forfeit our own
 And nothing gain 230
 But more Ambitious losse, at lest of brain;
- Cho. Now by abashed liddes shall learn to be Eagle;
 and shutt our eyes that we may see.

(pp. 259-60, ll. 190-233)

Although Dionysius' interest is in how words derived from created life can be applied to the Creator who is incomprehensible both to the senses and reason, whereas Crashaw's concern is the writing of a poem depicting an experience of the meaning of the wounds of the crucified Lord, there is a resemblance of Dionysius' semantics and epistemology of the divine to the function of a symbolic image in the poem "On the wounds of our crucified Lord." The conceptions of Dionysius serve to illustrate the mentality that is behind the organization of imagery in "On the wounds of our crucified Lord." Crashaw's poem is a spiritual contemplation of things divine, that which is incomprehensible to sense and reason, and the words which ordinarily represent palpable objects function as "appropriate symbols." The images "Mouthes," "eyes," "lips," "roses," "kisses," "Ruby," and "Pearls" operate to express representations which can best be described by the threefold method. While Southwell in his "Burning

Babe" was interested in the depiction of a spiritual experience occurring to an individual in a definite spatio-temporal setting, and George Herbert throughout his poetry was interested in the depiction of the divine through imagery of concretions organized in a cause-effect relationship, Crashaw is more concerned with the depiction of an experience purely spiritual, with his imagery organized in such a manner as to bear only a minimum reference to the concrete particulars of this world. Selecting the image "roses" in line six of Crashaw's poem as an example, the true poetic value of the image may be understood only after contemplation, and if contemplation follows the sequence proposed by Dionysius it will proceed somewhat in this way: We may first take the image "roses" in the affirmative way, that is, the wounds of Christ are roses in a way similar to the way in which Burns says "My love is like a red, red rose." The wounds of Christ have the qualities of a rose in that they are, let us say, lovely, sweet, and precious. But contemplation will lead us to a second step. The wounds have the sweetness, loveliness, and preciousness which they possess not because they are like roses but because they are indicators of the suffering of God by means of which God exercised his redemptive love for man. This second way corresponds to the negative way of Dionysius in that the finite roses are renounced and denied. But the image "roses" has led us to the point where we can properly respond to the contemplation of the wounds of Christ. By metaphorically asserting that the wounds are "roses" we have been led not only to the rational acceptance of the proposition that the wounds signify the redemptive

love of God, but we have been led to a lively imaginative and emotional experience of that love. In short, the image "roses" has signified in a way more profound than rational meaning the precious, sweet, lovely redemptive love of God. We have arrived at the superlative way of understanding roses.

In "On the wounds of our crucified Lord," the words "wounds" and "thou" may be read as "appropriate symbols" in the same manner as "roses." If we so read them, we are reading in a way which differs markedly from that followed, for instance, by Austin Warren. As to the wounds, Austin Warren has observed that "the wounds, like Magdalen's tears are abstracted from their psychological context and, viewed as sense objects of sense perception, find metaphorical counterparts in other equally palpable things."⁴¹ On the other hand, we have already observed that a metaphorical counterpart of the wounds, the "roses," when experienced according to the threefold way is not felt to be a palpable thing. Now, the word "wounds" in Crashaw's poem does not necessarily refer to palpable things, objects of sense perception. We will, indeed, explore the proposition that they are better read in quite another way.

In Crashaw's poem, we are never invited to feel the actual bodily presence of the historical Christ. The very generality and indefiniteness with which the wounds are presented, far from suggesting a solid being in a definite spatial location, suggests the concept rather than the thing. Commenting on a general tendency in the depiction

⁴¹Warren, p. 130.

of visions and ecstasy in Catholic pictorial art after the Council of Trent, Emile Male aptly remarks, "This is an incorporeal art."⁴² Crashaw's poem, a vision of the love of God for man, corresponds to this general tendency and in a different medium produces an art which, again in the words of Emile Male, sought "to escape human nature and to become absorbed in God."⁴³

A way to see vividly the poetic emphasis in the images of Crashaw is to set the images in contrast with those of George Herbert. Differing from the direct presentation of a spiritual experience as in Crashaw, George Herbert in "The Agonie" stresses physical pain, the outwardly visible bodily evidences of pain, material causes of bodily responses and objects of sense perception to present the spiritual experience of the agony undergone by Christ both before and during the crucifixion.

Philosophers have measur'd mountains,
Fathom'd the depths of seas, of states, and kings,
Walk'd with a staffe to heav'n, and traced fountains:
But there are two vast, spacious things,
The which to measure it doth more behove;
Yet few there are that sound them,--Sinne and Love.

Who would know Sinne let him repair
Unto Mount Olivet; there shall he see
A man so wrung with paines, that all his hair,
His skinne, his garments bloudie be.
Sinne is that press and vice, which forceth pain
To hunt his cruell food through ev'ry vein.

⁴²Emile Male, Religious Art: From The Twelfth to the Eighteenth Century (New York, 1958), p. 174.

⁴³Male, p. 174.

Who knows not Love, let him assay
 And taste that juice which on the crosse a pike
 Did set again abroach; then let him say
 If ever he did taste the like.
 Love is that liquor, sweet and most divine,
 Which my God feels as bloud, but I as wine.

(p. 60)

In Herbert's description of the spiritual agony of Jesus in Gethsemane prior to the crucifixion, he emphasizes the outward physical manifestations of this inward state of being. First of all, he presents the pain as actually witnessed by a person who observes a man. Thus the image "A man so wrung with pains" suggests an actual person rather than a concept or a subjective reaction to the thought of a person. This suggestion of the imagery representing an objective situation outside of the imagination of a person is further reinforced by placing this "man so wrung with pains" in a definitely named geographical location, "Mount Olivet." Furthermore, the suggestion of Jesus as an historical person, an ordinary human being whose humanity figures his being the Divinity, is conveyed by referring to Jesus as "A man," and by presenting Jesus as a person undergoing pain just as any human being might experience it under similar circumstances. The pain is first presented by the word "wrung," and this depicts pain as finding expression in a bodily reaction, as something causing a physical and sensory response--the same cause and effect relationship found in ordinary human beings. Herbert further emphasizes the physicalness of the pain by the visual details of the blood on the hair, the skin, and garments. These details resemble the photograph of a person who has undergone

intense physical pain, who has had his body actually wounded; and these details further indicate the emphasis on the physical in Herbert.

The same can be said of Herbert's description of the crucifixion in stanza three; for here the wounds occur to a body in definite spatial location ("on the crosse"). The wounds are a result of a bodily action, the piercing with a "pike"; and this piercing has the result of producing the flow of "juice." Since the suggestion of the physical is so strongly presented in Herbert, the "threefold way" of interpreting his imagery would not apply; for it cannot be denied that his images refer to material things.

In Crashaw's poem the images are quite different: there the "wounds" are first presented as something being addressed and as being "wakefull." This mode of organization endows the image "wounds" with a human quality, as if they were capable of understanding human speech and of participating in the human organic behavior of waking and sleeping. Since the "wounds" are endowed with such capacities, they partake of the attributes of a personified abstraction, they resemble allegorical figures. This organization suggests that the image "wounds" has a meaning beyond that of referring to physical wounds, and that the image functions in the manner of an allegory.

Furthermore, in the second line, the "wounds" are presented in a context of indefiniteness, indecisiveness as to whether to describe the wounds as being "Mouthes" or "eyes." This indefiniteness suggests the universal concept rather than the particular thing. At this point in the poem, the meaning of the metaphor "Mouthes" is not clear. A

tendency of Crashaw is to present his metaphors before he establishes to what they refer, for he is concerned with ecstasies, visions, and mystical insights rather than clarity of expression and logical sequence. The discovery is not made until lines 13 and 14 that "Mouthes" refer to love, the love of God for man as expressed through the crucifixion ("This foot hath got a Mouth and lippes,/ To pay the sweet summe of thy kisses").

Once the discovery of the meaning of the metaphor "Mouthes" is made, the meaning of the image "wounds" becomes clearer. Since the "wounds" are mouths that kiss, the wounds are instruments for the expression of love; and since the wounds are presented without the definiteness of bodily or spatial placement and without any cause such as a pike, the image "wounds" refers, as Aquinas has expressed it, for its literal sense to "that which is figured." Consequently, the image "wounds" functions as "an appropriate symbol" and may be interpreted according to the threefold way; this mode of interpretation, illustrated in the discussion of the image "roses," ultimately means, with the reconciliation of the affirmative (the wounds are wounds) and the negative (the wounds are not wounds), that the image "wounds" represents the love of God for man as revealed by the suffering undergone by Christ on the cross in order that man may be redeemed.

Now, as to the image "thou" in the third stanza of "On the wounds of our crucified Lord." Since Mary Magdalene was the historical figure who on the foot of Jesus "laid/ Many a kisse, and many a Teare," a temptation to interpret the image "thou" as representing the

historical Mary Magdalene presents itself; but both an element in the Christian tradition and the organization of the image prevent this.

The use of an expression referring to wetting of the feet of Christ with tears to state a personal sense of humility and contrition was used by St. Jerome, who spiritually, although not historically like Mary Magdalene, performed the same act as Mary.

Yet that same I, who for fear of hell condemned myself
to such a prison, I, the comrade of scorpions and wild beasts,
was there, watching the maidens in their dances: my face
haggard with fasting, my mind burnt with desire in my frigid
body, and the fires of lust alone leaped before a man prematurely
dead. So, destitute of all aid, I used to lie at the feet of
Christ, watering them with my tears, wiping them with my hair,
struggling to subdue my rebellious flesh with seven days
fasts.⁴⁴

The "thou" in Crashaw's poem might as well refer to St. Jerome as to Mary Magdalene. The use of "thou" creates a sense of indefiniteness. This indefiniteness suggests universality rather than particularity, and invites the interpretation that the "thou" represents the universal Christian virtue of humility and contrition rather than the historical Mary Magdalene.

In order to examine the image "thou" in Crashaw, the way it is organized, it will be set in contrast to the image "Mary" of Herbert in his poem "Marie Magdalene."

When blessed Mary wiped her Saviour's feet,
(Whose precepts she had trampled on before)
And wore them for a jewel on her head.

(p. 173, ll. 1-3)

⁴⁴Quoted by Helen Waddell, The Desert Fathers: Translations from the Latin (Ann Arbor, 1957), p. 27.

Herbert uses the proper name "Mary" which suggests a definite individual much more strongly than Crashaw's "thou." The verb "wiped" suggests a familiar physical action, as if the event of wiping the feet of Jesus were an ordinary occurrence. The much more remote language of Crashaw creates a sense of distance from the occasion, rendering it much more indistinct than the same event in Herbert. While the language in Herbert's poem suggests a physical event, Crashaw's suggests the concept rather than the thing.

Affirmatively, Crashaw's word "thou" represents such a person as Mary Magdalene was; but negatively, it does not represent Mary Magdalene as a historical personage existing at a definite time in a particular place. The "thou" suggests Mary Magdalene in so far as she is the archetypal representative of the Christian virtue of contrition and humility. Finally, according to the superlative way, the word "thou" means the universal Christian virtue of contrition and humility; therefore our ultimate experience of the image may be and properly is spiritual, with any suggestion of the materiality of Mary Magdalene as a concrete particular person being completely forgot.

Now that we have observed how a sample of the imagery of "On the wounds of our crucified Lord" may be much better understood when read according to the threefold way, let us now examine the relationship of some of the other images to an actual poetic practice of the time, by Louis Martz termed "The Art of Sacred Parody."⁴⁵

⁴⁵Martz, pp. 184-193.

In "The Art of Sacred Parody," imagery and situations from popular love poems were employed to express sacred themes. When we understand the tradition of "Sacred Parody," we need not be misled by Crashaw's use of metaphors of human love to express divine love in his "On the wounds of our crucified Lord," and in numerous other poems throughout his works. This mode of image will not be felt to imply mild blasphemy if the context in which Crashaw lived is properly taken into account.

In "Sacred Parody," when a traditional image of a popular love poem is transferred to a devotional poem, the image in this new context is endowed with a different meaning than it had in the context from which it was derived. For example, let us select the image "kisse" from among the images in "On the wounds of our crucified Lord" such as "Mouthes," "eyes," "lips," "roses," and "teares," which were commonplace in the love poetry of the sixteenth and seventeenth century, and which were often used in the poems of Carew, Suckling, and Herrick with a suggestion of sensuality. When the image "kisse" appears in "On the wounds of our crucified Lord," it has an entirely different meaning from the same word in a secular love poem; and we, as readers, have no right to assert that Crashaw is employing a language of "amorous sexuality" in this poem, or in any other poem, as Patrick Cruttwell has done:

. . . the shrill monotony of Crashaw's ecstasies over St. Teresa-- where the language of amorous sexuality strikes one as really distasteful because Crashaw is claiming that its object is a real saint and his emotion purely devotional.⁴⁶

⁴⁶Patrick Cruttwell, The Shakespearean Moment: And Its Place In the Poetry of the 17th Century (London, 1954), p. 81.

Also, once it is known that Crashaw is deliberately employing imagery that has become a convention in secular love poetry to express a love relationship between God and man, another dimension of meaning is added to his imagery. This imagery of "Sacred Parody" suggests a renunciation of human love, and an assertion that all the values of human love have their superior counterparts in divine love.

In order that we might prepare ourselves to experience Crashaw's imagery from the viewpoint of "The Art of Sacred Parody," let us become more familiar with the tradition. First, we will observe a number of documents stating the position of "Sacred Parody"; and then we will briefly review a few poems illustrating the actual practice.

One of the first expressions of the renunciation of secular poetry and the declaration of a dedication to divine is found in Robert Southwell.

For as passion, and especially this of love, is these daies the chiefe commaunder of moste mens actions, and the Idol to which both tongues and pennes doe sacrifice their ill bestowed labours: so is there nothing nowe more needfull to bee intreated, then how to direct these humors unto their due courses, and to draw this floud of affections into the righte chanel. Passions I allow, and loves I approve, onely would wishe that men would alter their object and better their intent. For passions being sequels of our nature, and allotted unto us as the handmaiden of reason: there can be no doubt, but that as their author is good, and their end godly: so ther use tempered in the meane, implieth no offence. Love is the infancy of true charity, yet sucking natures teate, and swathed in her bandes, which then groweth to perfection, when faith besides naturall motives proposeth higher and nobler groundes of amitye. . . .

Finally, ther is no passion but hath a serviceable use eyther in the pursuite of good, or avoydance of evill, and they

are all benefits if God and helpes of nature, so long as they are kept under correction.⁴⁷

If we interpret Southwell's statement as a prescription for the usage of imagery in poetry, we find Southwell implying that images which represent passions have been ill bestowed upon the secular, and in order to be serviceable in the pursuit of the good, the images of passion should be used for the benefit of God.

Following Robert Southwell with the rejection of the secular in favor of the divine were a number of poets of the Metaphysical tradition. John Donne turned from secular to divine verse, and denounced as vile the "crowne of fraile bayes" and asked for a "thorny crowne."

(La Corona, p. 230, I)

In his poem "Jordan" George Herbert also calls for a renunciation of the secular ("Who says that fictions onely and false hair/ Become a verse?") and a dedication to the divine, but a part of his plea, the request for a plain and simple style of divine verse, was not heeded by Crashaw who preferred a more elaborate and more complex manner of writing poetry.

⁴⁷Quoted by Martz, p. 185.

Who sayes that fictions onely and false hair
 Become a verse? Is there in truth no beaultie?
 Is all good structure in a winding stair?
 May no lines passe, except they do their dutie
 Not to a true, but painted chair?

Is it no verse, except enchanted groves
 And sudden arbours shadow course-spunne lines?
 Must purling streams refresh a lovers lover?
 Must all be vail'd, while he that reades, divines,
 Catching the sense at two removes? 10

Shepherds are honest people; let them sing:
 Riddle who list, for me, and pull for Prime;
 I envie no mans nightingale or spring;
 Nor let them punish me with losse of rime,
 Who plainly say, My God, My King.

(p. 56)

Henry Vaughan, in his preface to Silex Scintillans, renounces his earlier secular verse and expresses his dedication to the divine.

And here, because I would prevent a just censure by free confession, I must remember, that I my self have for many years together, languished of this very sickness; and it is no long time since I have recovered. But (blessed be God for it!) I have by his saving assistance suppress my greatest follies, and those which escaped from me, are (I think) as innoxious, as most of that vein use to be; besides, they are interlined with many virtuous, and some pious mixtures. What I speak of them, is truth; but let no man mistake it for an extenuation of faults, as if I intended an Apology for them, or my self, who am conscious of so much guilt in both, as can never be expiated without special sorrow, and that cleansing and pretious of fusion of my Almighty Redeemer: and if the world will be so charitable, as to grant my request, I do here most humbly and earnestly beg that none would read them.⁴⁸

Following in this tradition of renouncing the secular and expressing a dedication to the divine as subject of poetry is the long introductory Latin poem, A Lectori at the beginning of Crashaw's

⁴⁸The citations in my text to Henry Vaughan are to The Works of Henry Vaughan, ed. Leonard Cyril Martin (Oxford, 1914), p. 390.

Epigrammata Sacra. In the Alexander B. Grosart translation the
A Lectori begins.

'Greeting,' Reader; and now 'farewell'!
 Wherefore shouldst thou on my page dwell,
 Where neither jest nor sport inviteth,
 That the jocund youth delighteth?
 Therefore, Reader, pass thee by
 To thine own idle jollity:
 The notes that trill from my poor lute
 Such as thee shall never suit;
 Nor breath sets Cupid's torch a-blaze
 That lovers on my lines may gaze.⁴⁹

As to the actual practice of "The Art of Sacred Parody,"
 the discussion will be limited to the use of the imagery associated
 with the color combination red and white. The colors red and white were
 conventional ingredients in images of secular love poetry used to
 express the charms of a mistress. Edmund Spenser writes, "Her ruddy
 cheekes like unto roses red;/ Her snowy browes lyke budded bellamoures;"⁵⁰
 Robert Greene, "Her cheeks like rose and lily, yield forth gleams;"⁵¹
 Christopher Marlowe, "And too too well the fair vermillion knew,/ And
 silver tincture of her cheeks, that drew;"⁵² and Thomas Campion:

Thou art not fair for all thy red and white
 For all those rosy ornaments in thee;
 Thou are not sweet, though made of mere delight,
 Nor fair nor sweet, unless you pity me.
 I will not soothe thy fancies, thou shalt prove
 That beauty is no beauty without love.⁵³

⁴⁹The Complete Works of Richard Crashaw, ed. Alexander B. Grosart, Vol. I (1873), p. 22.

⁵⁰Dodge edition.

⁵¹J. William Hebel and Hoyt H. Hudson, Poetry of The English Renaissance (New York, 1936), p. 150, l. 16.

⁵²Hebel and Hudson, p. 178, ll. 395-96.

⁵³Hebel and Hudson, p. 448, ll. 1-6.

As part of the tradition of sacred parody, Giles Fletcher uses the colors red and white in a divine context when he describes the beauty of Christ.

His cheekes as snowie apples, sop't in wine,
 Had their red roses quencht with lillies white,
 And like to garden strawberries did shine,
 Wash't in a bowle of milke, or rose-buds bright
 Unbosoming their brests against the light:
 Here love-sicke soules did eat, thear dranke, and made
 Sweete-smelling posies, that could never fade,
 But worldly eyes him thought more like some living shade.⁵⁴

The colors red and white are used by George Herbert in depicting a love relationship between man and Christ.

Why do I languish thus, drooping and dull,
 As if I were all earth?
 O give me quicknesse, that I may with mirth
 Praise thee brim-full!

The wanton lover in a curious strain
 Can praise his fairest fair:
 And with quaint metaphors her curled hair
 Curl o're again.

Thou art my lovelinesse, my life, my light.
 Beautie alone to me
 Thy bloody death and undeserv'd, makes
 Pure red and white.

("Dulnesse" p. 115)

In his poem "The Garden" Andrew Marvell enlivens "The Art of Sacred Parody" by converting it into a form of nature mysticism, plants are now sacred ("sacred plants" ll. 14).

⁵⁴The citations in my text to Giles Fletcher are to Helen C. White et al., Seventeenth-Century Verse and Prose, vol. 1 (New York, 1951).

No white nor red was ever seen
 So am'rous as this lovely green.
 Fond Lovers, cruel as their Flame,
 Cut in these Trees their Mistress name.
 Little, Alas, they know, or heed,
 How far these Beauties Hers exceed!
 Fair Trees! where s'eer your barkes I wound,
 No Name shall but your own be found.⁵⁵

(11. 17-24)

In "On the wounds of our crucified Lord," Crashaw uses the color combination of red and white to express the love relationship between Christ and a human being ("The debt is paid in Ruby-Teares/ Which thou in Pearles didst lend"). When read from the viewpoint of the tradition of "The Art of Sacred Parody," the intended representation of certain images in "On the wounds of our crucified Lord," those traditionally used in secular love poetry--"Mouthes," "eyes," "roses," "kisse" and so forth--becomes clear. These images function as metaphors expressing the love between Christ and a human being. The wounds as mouths that kiss is a form of sacred parody in which the value of a secular love activity is transferred to divine love, as the wounds of Christ are symbolic of his love for man. Actually, "On the wounds of our crucified Lord" is a love poem, a divine love poem, the love between God and man.

Up to this point in our study, we have undertaken to determine how the imagery in two particular poems of Crashaw should be experienced. As a general tendency, the important imagery throughout his

⁵⁵The citations in my text to Andrew Marvell are to The Poems and Letters of Andrew Marvell, ed. H. M. Margoliouth (Oxford, 1927).

poems should be experienced in the same manner as we have discussed, as an "appropriate symbol," or as having, as Aquinas puts it, a spiritual meaning for its literal sense. Of course, as in all poetic discourse, exceptions will be found; and naturally, some of his imagery will refer to material things. Now that we have studied how an image is organized in a manner that suggests a spiritual meaning, or a representation of an immaterial thing, we should be able to decide from its context and by the manner in which it is organized whether an image represents an immaterial or a material thing in the poetry of Crashaw. As we have said, most of the important images in Crashaw do literally refer to immaterial things, even when embodied in words which customarily refer to material things.

Now, let us glance through a number of poems and note some recurrent patterns of image selection and organization. These patterns when viewed as a whole indicate a temperament attuned to otherworldliness, a mentality that seeks annihilation in God. The patterns suggest a mind concerned passionately with the spiritual, and caring little for the material, not even as much as Donne or Herbert. Donne preserved the material as being necessary for the existence of the spiritual. Herbert endowed the material with a dignity in that it was created by God and figured the divine. However, Crashaw is absorbed in the purely spiritual, and his patterns of imagery, with their disregard of the experiences of this world, their denial of what ordinary perception reveals, their exaggerations that diminish everyday reality, reveal a mind caring little for this earth.

Also, a proclivity toward selection of imagery of the mild, the soft, the diluted, and the rarefied dominates Crashaw's poetry, as if he were trying to blot out this world and reduce it to a mist, an ether. But, now, let us glance at the patterns. For the purpose of surveying in brief space the characteristic selection and organization of imagery in Crashaw, the poem "The Weeper" will be used, since it contains most of the dominant image patterns in his poetry. And after observing the patterns in "The Weeper," other poems will be examined.

- I Hail, sister springs!
 Parents of syluer-footed rills!
 Ever bubling things!
 Thawing crystal! snowy hills,
 Still spending, neuer spent! I mean
 Thy fair eyes, sweet Magdalene!

- II Heauens thy fair eyes be;
 Heauens of euer-falling starres.
 'Tis seed-time still with thee
 And starres thou sow'st, whose haruest dares
 Promise the earth to counter shine
 Whateuer makes heaun's forehead fine.

- III But we're deceiued all.
 Starres indeed they are too true;
 For they but seem to fall,
 As Heaun's other spangles doe.
 It is not for our earth and vs
 To shine in Things so pretious.

- IV Vpwards thou dost weep.
 Heaun's bosome drinks the gentle stream.
 Where th'milkly riuers creep,
 Thine floats aboue;& is the cream.
 Waters aboue th' Heauns, what they be
 We're taught best by thy Teares & thee.

- V Euery morn from hence
 A brisk Cherub somthing sippes
 Whose sacred influence
 Addes sweetnes to his sweetest Lippes.
 Then to his musick. And his song
 Tasts of this Breakfast all day long.

- VI Not in the euening's eyes
 When they red with weeping are
 For the Sun that dyes,
 Sitts sorrow with a face so fair
 No where but here did euer meet
 Sweetnesse so sad, sadnesse so sweet.
- VII When sorrow would be seen
 In her brightest majesty
 (For she is a Queen)
 Then is she drest by none but these.
 Then, & only then, she weares
 Her proudest pearles; I mean, thy Teares.
- VIII The deaw no more will weep
 The primrose's pale cheek to deck
 The deaw no more will sleep
 Nuzzl'd in the lilly's neck;
 Much reather would it be thy Tear,
 And leaue them both to tremble here.
- IX There's no need at all
 That the balsam-sweating bough
 So coyly should let fall
 His med'cinable teares; for now
 Nature hath learn't to extract a deaw
 More soueraign & sweet from you.
- X Yet let the poore drops weep
 (Weeping is the ease of woe)
 Softly let them creep,
 Sad that they are vanquish't so.
 They, though to others no releife,
 Balsom maybe, for their own grieve.
- XI Such the maiden gemme
 By the purpling vine put on,
 Peeps from her parent stemme
 And blushes at the bridegroome sun.
 This watry Blossom of thy eyn,
 Ripe, will make the richer wine.
- XII When some new bright Guest
 Takes vp among the starres a room,
 And Heaun will make a feast,
 Angels with crystall violls come
 And draw from these full eyes of thine
 Their master's Wine: their own Wine.

- XIII Golden though he be,
 Golden Tagus murmurs tho;
 Were his way by thee,
 Content & quiet he would goe.
 So much rich would he esteem
 Thy syluer, then his golden stream.
- XIV Well does the May that lyes
 Smiling in thy cheeks, confesse
 The April in thine eyes.
 Mutuall sweetnesse they expresse
 No April ere lent kinder shoures,
 Nor May return'd more faithful floures.
- XV O cheeks! Bedds of chast loues
 By your own shoures seasonably dash't
 Eyes! nests of milky doues
 In your own wells decently washt,
 O wit of love! that thus could place
 Fountain & Garden in one face.
- XVI O sweet Contest; of woes
 With loues of teares with smiles disputing!
 O fair, & Freindly Foes,
 Each other kissing and confuting!
 While rain & sunshine, Cheeks & Eyes
 Close in kind contrarieties.
- XVII But can these fair Flouds be
 Freinds with the bosom fires that fill thee
 Can so great flames agree
 AEternall Teares should thus distill thee!
 O flouds, o fires, o suns o shoures
 Mixt & made freinds by loue's sweet powres.
- XVIII Twas his well-pointed dart
 That digg'd these wells, & drest this Vine;
 And taught the wounded Heart
 The way into these weeping Eyn.
 Vain loues auant! bold hands forbear!
 The lamb hat dipp't his white foot here.
- XIX And now where're he strays,
 Among the Galilean mountaines,
 Or more vvwelcome wayes,
 He's follow'd by two faithful fountaines;
 Two walking baths; two weeping motions;
 Portable, & compendious oceans.

- XX O Thou, thy lord's fair store!
 In thy so rich & rare expenses,
 Even when he show'd most poor,
 He might prouoke the wealthy Princes,
 What Prince's wanton'st pride e're could
 Wash with Syluer, wyepe with Gold.
- XXI Who is that King, but he
 Who calls't his Crown to be call'd thine,
 That thus can boast to be
 Waited on by a wandering mine,
 A voluntary mint, that strows
 Warm silver show'rs where'er he goes!
- XXII O pretious Prodigal!
 Fair spend thrift of thyself! thy measure
 (Mercilesse loue!) is all
 Even to the last Pearle in thy treasure.
 All places, Times, and objects be
 Thy teare's sweet opportunity.
- XXIII Does the day-starre rise?
 Still thy stars doe fall & fall
 Does day close his eyes?
 Still the Fountain weeps for all.
 Let night or day doe what they will,
 Thou hast thy task; thou weepest still.
- XXIV Does thy song lull the air?
 Thy falling teares keep faith full time.
 Does thy sweet-breath'd prayer
 Up in clouds of incense climb?
 Still at each sigh, that is, each stop,
 A bead, that is, A Tear, does drop.
- XXV At these thy weeping gates,
 (Watching their watery motion)
 Each winged moments waits,
 Takes his Tear, and gets him gone.
 By thine Ey's tinct enobled thus
 Time layes him vp; he pretious.
- XXVI Not, so long she liued,
 Shall thy tomb report of thee;
 But, so long she griued,
 Thus must we date thy memory
 Others by moments, months, and yeares
 Measure their ages; thou, by Tears.

XXVII So do perfumes expire.
 So sigh tormented sweets, opprest
 With proud vnpittying fire.
 Such Tears the suffring Rose that's vext
 With vngentle flames does shed,
 Sweating in a too warm bed.

XXVIII Say, ye bright brothers,
 The fugitiue sons of those fair Eyes
 Your fruitfull mothers!
 What make you here? what hopes can tice
 You to be born? what cause can borrow
 You from Those nests of noble sorrow?

XXIX Whither away so fast?
 For sure the sordid earth
 Your Sweetness cannot tast
 Nor does the dust deserue your birth.
 Sweet, whither hast you then? o say
 Why you trip so fast away?

XXX We go not to seek,
 The darlings of Aurora's bed,
 The rose's modest Cheek
 Nor the violet's humble head.
 Through the Field's eyes too Weepers be
 Because they want such Tears as we.

XXXI Much lesse mean we to trace
 The Fortune of inferior gemmes,
 Preferr'd to some proud face
 Or pertcht vpon fear'd Diadems.
 Crown'd Heads are toys. We go to meet
 A worthy object, our lord's Feet.

(pp. 308-314)

The disregard of natural facts, a recurrent element in Crashaw's poetry, appears in many forms such as the transcendence of natural law, denial of temporal limits, assertion of the boundless, the immeasurable, and the indeterminable. In "The Weeper" the upward motion of the tears-- "Vpwards thou dost weep" (IV, 1)--is a transcendence of the natural behavior of phenomena; the "Ever bubling

things" (I, 3) and the "Still spending, neuer spent" (I, 5) denies temporal limitation; a sense of the boundless, the immeasurable, and the indeterminable is suggested by such patterns as "Heauens of euer-falling starres" (II, 2) and "two faithfull fountaines;/ Two walking baths; two weeping motions;/ Portable, & compendious oceans" (XIX, 4-6). The "shutt our eyes that we may see" of "In The Glorions Epiphany of Our Lord God" denies the natural mode of visual perception. Patterns that deny temporal limitations are very abundant throughout the works of Crashaw--"unconsum'd consumption" and "never-fading fields of light" ("Sospetto d'Herode" p. 111, 8,3 and p. 116, 27,3); "Flowers of neuer fading graces" ("Prayer. An Ode Which Was Prefixed to a little Prayer-book giuen to a young Gentle-Woman" p. 329, l. 42); "euerlasting smiles" ("A Hymn to The Name and Honor of The Admirable Sainte Teresa" p. 319, l. 87); "euerlasting ioyes bath thy white breast" ("In The Glorions Assumption of Ovr Blessed Lady" p. 306, l. 63), and "Lippes, where all Day/ A lovers kisse may play,/ Yet carry nothing thence away" ("Wishes. To his (supposed) Mistresse" p. 196, ll. 37-39).

Patterns of the boundless and the immeasurable are very common throughout the poetry of Crashaw. The very manner in which Crashaw tends to organize his imagery--the image disembodied from a this-worldly spatio-temporal context, the extended object in fixed space--suggests a transcendence of material limitations and determinations and a strong attraction toward the boundlessness of the immaterial. There are the "vnbounded Name" of "To The Name Above Every Name The Name of Iesus" p. 238, l. 12); and the "boundles Hospitality" of

"O Gloriosa Domina" p. 302, l. 9); but more often this tendency towards the immeasurable takes the form of imagery of very large numbers: "One Eye? a thousand rather, and a Thousand more" ("It is better to go into Heaven with one eye" p. 93, l. 1), "A thousand sweet Babes from their Mothers Brest" ("Sospetto d'Herode" p. 109, l. 4), "hundred thousand goods, glories, & graces" ("Prayer. An Ode, Which Was Praefixed to a little Prayer-book giuen to a young Gentle-Woman" p. 330, l. 81); "a thousand cold deaths in one cup" ("A Hymn to The Name and Honor of The Admirable Sainte Teresa" p. 318, l. 38), and "Into a thousand sweet distinguish'd Tones" ("Musicks Duell" p. 149, l. 23).

One of the manifestations of the disregard for the natural facts of everyday reality is Crashaw's fondness for depicting actual states of people transcending the limitations of the material world. In fact "On the wounds of our crucified Lord," "On the bleeding wounds of our crucified Lord," and "The Weeper" are all constructed to depict a contemplation of the divine, a rapturous state in which there is a transcendence of the limited materiality of this world. Two patterns of images actually depicting transcendence are found in respectively the "Hymn to the Name and Honor of The Admirable Sainte Teresa" and "In the Glorious Assumption of Ovr Blessed Lady." In the first, the transcendence has already taken place, but in the second, the actual state of transcendence is described.

There

So soon as thou shalt first appear,
The Moon of maiden starrs, thy white
MISTRESSE, attended by such bright
Soules as thy shining self, shall come

And in her first rankes make thee room;
Where 'mongst her snowy family
Immortall wellcomes wait for thee.

(p. 320, ll. 121-28)

Then the chaste starres, whose choise lamps come to light her
While through the crystall orbes, clearer than they
She climbs; and makes a farre more milky way.
She's call'd. Hark, how the dear immortall doue
Sighes to his syluer mate rise vp, my loue!
Rise vp, my fair, my spottlesse one!
The winter's past, the rain is gone.

(p. 304, ll. 4-10)

Closely related to this disregarding of natural fact and the attraction toward the immaterial and that which is not limited by the dimensions of this world are the recurrent patterns of contemptus mundi. Actually, "The Weeper" is a construction of repeated denunciation of this world as inferior to the "tears"--symbols of devotion to Christ. In stanza III there is a statement of the inferiority of this world-- "It is not for our earth and vs/ To shine in Things so pretious" (5-6). In stanza VIII the "deaw" scorns the "primrose's pale cheek" and the "lilly's neck" to long for a unification with the "Tear." The "deaw" of the "Tear" in stanza IX is more sweet than "the balsam-sweating bough." The "Golden Tagus" (stanza XIII) would prefer to trade its gold for the silver of the "Tear." The "Tear" is superior to the delightful seasons of this world, April and May (stanza XIV). The "Tear" is also superior to the wealth of Princes (stanza XX), "The rose's modest Cheek" (stanza XXX), and the "violet's humble head" (stanza XXX); and the complete superiority of "The Tear" to all that is in this world is summed up in stanza XXIX.

Whither away so fast?
 For sure the sordid earth
 Your Sweetness cannot tast
 Nor does the dust deserve your birth.

The entire poem "To The Noblest And Best of Ladies, The Countess of Denbigh" is a plea to renounce this world in the favor of a dedication to the divine. Two of the most attractive contemptus mundi passages are from "Prayer, An Ode, which was Prefixed to a little Prayer-book given to a young Gentle-woman" and "To The Same Party, Covnsel Concerning Her Choise." In the first passage, there is a denunciation of the inferior pleasures of the "gadde abroad" in this world, and then follows a wonderful description of an other-worldly experience, "Sights which are not seen with eyes."

But if the noble Bridegroom, when he come,
 Shall find the loytering Heart from home;
 Leaving her chast abode
 To gadde abroad
 Among the gay mates of the god of flyes;
 To take her pleasure & to play
 And keep the devill's holyday;
 To dance inth' sunshine of some smiling
 But beguiling
 Spheares of sweet & sugared Lyes,
 Some slippery Pair
 Of false, perhaps as fair,
 Faltering but forswearing eyes;
 Doubtlesse some other heart
 Will gett the start
 Mean while, & stepping in before
 Will take possession of that sacred store
 Of hidden sweets and holy ioyes.
 Words which are not heard with Eares
 (Those tumultuous shops of noise)
 Effectuall wispers, whose still voice
 The soul it selfe more feels than heares;
 Amorous languishments; luminous trances;
Sights which are not seen with eyes;
 Spirituall and soul-piercing glances

Whose pure and subtil lightning flyes
 Home to the heart, and setts the house on fire
 And melts it down in sweet desire
 Yet does not stay
 To ask the windows leaue to pass that way;
 Delicious Deaths; soft exhalations
 Of soul; dear & diuine annihilations;
 A thousand vnknown rites
 Of ioyes & rarefyd delights;
 A hundred thousand goods, glories, and graces,
 And many a mystick thing
 Which the diuine embraces
 Of the deare spouse of spirits with them will bring
 For which it is no shame
 That dull mortality must not know a name.

(P. 329, ll. 47-86)

In the second passage, this world is beautifully denounced as a collection of "Guilded dunghills."

You'au'e seen allready, in this lower spheare
 Of froth & bubbles, what to look for here.
 Say, gentle soul, what can you find
 But painted shapes,
 Peacocks & Apes,
 Illustrious flyes,
 Guilded dunghills, glorious Lyes,
 Goodly surmises
 And deep disguises,
 Oathes of water, words of wind?

(p. 332, ll. 8-17)

The pattern of attenuation manifests itself in many ways throughout the poetry of Crashaw, color patterns of whiteness, patterns of mildness and softness in the form of the innumerable images of "breasts," "nest," "blushing," and many others. Patterns of whiteness, considering light and crystal as whiteness, dominate "The Weeper" There are "syluer-footed rills" (I, 2), "Thawing crystal! snowy hills" (I, 4), "euer-falling starres" (II, 2), "counter shine" (II, 5), "milky riuers" (IV, 3), "the cream" (IV, 4), "Her proudest pearles"

(VII, 6), "The deaw" (VIII, 1), "crystall violls" (XII, 4), "milky doues" (XV, 3), "The lamb" (XVIII, 6), "silver show'rs" (XXI, 6), and "ye bright brothers" (XXVIII, 1). The pattern of whiteness has many forms throughout Crashaw's poetry. Imagery of light is very common, and can be picked out at random. Also whiteness has the form of silver: "As ever Silver-tipt, the side of shady mountaine" ("To Pontius washing his blood-stained hands" (p. 88, l. 8), "Each his payre of sylver Doues" ("A Hymne of the Nativity, sung by the Shepheards" p. 251, l. 106), "Deare silver breasted dove" ("On a prayer booke sent to Mrs. M. R." p. 129, l. 92), and "For a silver-crowned Head" ("Vpon the Deathe of a Gentlemen" p. 166, l. 11); of pearles: "The purest Pearles" ("Vpon the Death of Mr. Herry's" p. 168, l. 19), "Like were the Pearles they wept" ("Vpon the Duke of Yorke his Birth. A Panegyricke" p. 178, l. 64), and "my pearle-tipt fingers top" ("Luke 16." p. 96, l. 2); of diamonds: "A watry Diamond" ("The Teare" p. 84, l. 4), "Mother-Diamonds" ("A Hymne of the Nativity, sung by the Shepheards" p. 108, l. 12,5) and "Though every Diamond in Ioves crowne" ("Loves Horoscope" p. 186, l. 37); of crystal: "Where Iordan melts his Chrystall" ("Sospetto d' Herode" p. 112, l. 11,5), "While through the crystall orbes, clearer then they" ("In the Glorious Assumption of Ovr Blessed Lady" p. 304, l. 5), "A soul sheath'd in a christall shrine" ("Temperance of the Cheap Physitian" p. 343, l. 23), and "Till that Divine/ Idae, take a shrine/ Of Chrystall flesh, through which to shine" ("Wishes. To his (supposed) Mistresse" p. 195, l. 13); of stars; "The Moon of maiden starrs" ("A Hymn to The Name and Honour

of *The Admirable Sainte Teresa* p. 320, l. 123); of lilies: "As the modest maiden lilly" (*"New Year's Day"* p. 251, l. 11); and the form of snow: "Offring their whitest sheets of snow" (*"In The Holy Nativity of Ovr Lord God. A Hymn Svung as by the Shepheards"* p. 249, l. 53); of swans: "o faire, o dying Swan!" (*"Joh. 15"* p. 95, l. 2).

The pattern of attenuation is also very prominent in *"The Weeper."* There are the slow motion of "th'milky riuers creep" (IV, 3), the attenuated sip rather than the robust drink of "A brisk Cherub something sippes" (V, 2), the mildness of the evening rather than the vividness of noon in "the euening's eyes" (VI, 1), the softness of "Nuzzl'd" (VIII, 4), the "creep" again in "Softly let them creep" (X, 3), the tender activity of peeping in "Peeps" (XI, 3), and the softness and mildness of a blush in "And blushes at the bridegroom sun" (XI, 4), the softness of a murmur in "Golden Tagus murmurs" (XIII), the calmness and softness of "Content & quiet he would goe" (XIII, 4), the mildness of "kinder shoures" (XIV, 5), the softness of "nests of milky doues" (XV, 3), and the mildness of warmth in "Warm silver show'rs" (XXI, 6).

These patterns of attenuation are very common throughout the poetry of Crashaw. Some are "And with sad murmurs" (*"To Pontius washing his blood-stained hands"* p. 88, l. 14), "And in their murmures keepe their mightly name" (*"Sospetto d' Herode"* p. 110, 4,8), "He murmurs" (*"Sospetto d' Herode"* p. 125, 61,5), "That in thy Eares thus keeps a murmuring" (*"Vpon the Duke of Yorke his Birth. A Panegyricke"* p. 180, l. 107), "and vrge the murmuring graues" (*"The Hymn of the*

Church, In Meditation of the Day of Judgment" p. 299, III,3), "soft slumbers" ("The Teare" p. 85, l. 4), "At the whisper of thy Word" ("Psalm 23" p. 104, l. 49), the "Musicks dainty touch" ("Psalm 137" p. 105, l. 17), "infant lips" ("Sospetto d' Herode" p. 109, l. 6), "a soft childe" ("In memory of the Vertuous and Learned Lady Madre de Teresa that sought an early Martyrdome" p. 317, l. 14), "soft divisions" ("Musicks Duell" p. 149, l. 24), "soft insinuations," "weake conceptions," and "mild instinct" ("Out of Virgil in the Praise of the Spring" p. 155, ll. 7, 9, and 11), "a tender ray" ("The beginning of the Heliodorous" p. 158, l. 2), "The working Bees soft melting Gold" ("Out of the Greeke Cupid's Cryer" p. 159, l. 25), "the dimme face of this dull Hemisphaere" ("Vpon Bishop Andrews his Picture before his Sermons" p. 163, l. 3), "the timorous Maiden-Blossomes on each Bough" ("Vpon the Death of Mr. Herrys" p. 168, l. 23), "a softer style" ("Another" p. 171, l. 37), "At each corner peeping forth" ("His Epitaphh" p. 173, l. 38), "drowsinesse" ("To The Morning. Satisfaction for sleepe" p. 183, l. 2), "soft, silken hours" (Wishes. To his (supposed) Mistresse" p. 197, l. 91), "Come ye soft ministers of sweet sad mirth" ("To The Name Above Every Name, The Name of Iesvs. A Hymn" p. 241, l. 62), "I saw the curl'd drops, soft & slow" ("In The Holy Nativity of Ovr Lord God, A Hymn Svng as by the Shepheards" p. 249, l. 51), "Thy softer yet more certaine Darts" ("In The Glorions Epiphanie of Ovr Lord God, A Hymn. Svng as by the three Kings" p. 256, l. 78), and "soft sourse of loue" ("Dies Irae Dies Illa. The Hymn of The Chvrch In Meditation of the Day

of Ivdgment" p. 300, VII, 4).

One of the most attractive expressions of attenuation is the pattern of rarefaction and dissolution. The pattern occurs in the first stanza of "The Weeper"--"Thawing crystal! snowy hills,/ Still spending, neuer spent!" (I, 4-5). In this pattern snow with the metaphorical quality of crystal suggesting hardness and in the form of hills suggesting compactness is melted and diffused everlastingly into activated streams. In stanza XVII floods and fire, suns and showers are distilled and blended into a new rarefied substance. The words of a prayer climb upward in stanza XXIV in the diffused and rarefied form of clouds of incense. There is the expiration of perfume in stanza XXVII--an evanescence of the elusive. Crashaw's selection of such image patterns for his expressive needs indicates a mental set attracted toward the more subtle, more refined, and more immaterial aspects of experience, the "Amorous languishments; luminous trances"--a strong attraction toward the spiritual, the supernatural, and the other world.

Patterns of attenuation and rarefaction are found throughout the poetry of Crashaw. In "On a foule Morning, being then to take a journey," the pattern takes the form of water being distilled into rain, and then distilled back again.

With wanton gales: his balmy breath shall lick
The tender drops which tremble on her cheek;
Which rarified, and in a gentle raine
On those delicious bankes distill'd againe
Shall rise in a sweet Harvest; which discloses
Two euer blushing beds of new-borne Roses.

(pp. 181-82, ll. 13-18)

Sugar is dissolved in "On Hope"--"As lumps of Sugar loose themselves, and twine/ Their supple essence with the soul of Wine" (29-30). In "To the Name Above Every Name The Name of Iesvs," there is a pattern of the dissolution and rarefaction of human beings, the corporeal, into the immateriality of a song.

And when you're come, with All
That you can bring or we can call;
O may you fix
For euer here, & mix
Yourselues into the long
And euerlasting series of a deathlesse Song;
Mix All your many Worlds, Above
And loose them into One of Loue.

(p. 241, ll. 80-87)

The pattern takes the form of a plea for the dissolution of death in "Sancta Maria Dolorum"

Shall I, sett there
So deep a share
(Dear wounds) and onely now
In sorrows draw no Diuidend with you?
O be more wise
If not more soft, mine eyes!
Flow, tardy founts! & into decent showres
Dissolue my Dayes and Howres.
And if thou yet (faint soul!) defer
To bleed with him, fail not to weep with her.

(pp. 286-87, IX, 1-10)

Again in "A Hymn To The Name and Honor of The Admirable Saint Teresa," an image of a "soft lump" of incense being dissolved into a cloud expresses a longing for death.

When These thy Deaths, so numerous
Shall all at last ey into one,
And melt thy Soul's sweet mansion;
Like a soft lump of incense, hasted

By too hot a fire, & wasted
 Into perfuming clouds, so fast
 Shalt thou exhale to Heaun at last
 In a resolving Sigh . . .

(p. 320, ll. 110-17)

Thus so far in this study, the conclusion has been reached that Donne organizes his imagery so that an immaterial thing originates from a material thing, with the immaterial thing being dependent for its existence on the material thing, and with the material thing being dependent for its value on the immaterial thing. In the study of George Herbert, the conclusion was that the material thing and the immaterial thing exists in a more intimate relationship. Instead of the material thing being subordinated as it is Donne, the material thing in Herbert has a significance, a value, in that it figures the divine. In Crashaw, the emphasis in his image organization is on the immaterial as existing without the material thing.

CHAPTER V

ANDREW MARVELL

The selection and organization of the imagery in the English poems of Andrew Marvell reveals a mentality very much attracted to plants, animals, and phenomena of inanimate nature. Within the context of some of his poems, such as "On a Drop of Dew," a natural object or event serves as a symbol (the drop of dew as a symbol of the soul); but when the organization of the image into its context is examined, the care with which Marvell selects sensuous and specific details to depict his natural objects is observed. He endows these images with the completeness of concrete things (spatial placement and temporal existence), and he enriches them with an aesthetic appeal. This type of image organization indicates that Marvell is more interested in the thing itself, the natural object or event, than in that which it symbolizes; accordingly Marvell is the only one of the four poets in this study that is more concerned with material things than with immaterial.

The imagery in "Upon Appleton House" reveals Marvell's strong attraction to the details of nature and things of the earth. When he uses the image of a shrub, he adds the detail of a physical dimension ("Low Shrubs,")¹ When he uses the image of a dove, he specifies

¹The Poems and Letters of Andrew Marvell, ed. H. M. Margoliouth (Oxford, 1921), p. 75, l. 515. Subsequent quotations from Marvell cited in my text refer to this edition.

a definite type, "Stock-doves," and adds the particularizing detail of neck rings (p. 75, ll. 523-24). Also, the Wood-moths are spatially placed on the bark of a tree (p. 75, l. 542), and the birds on "Lime-twigs" (p. 76, l. 574). The grass has moisture (p. 78, l. 635), and the meadows mud (p. 79, l. 635).

A further indication of Marvell's attraction to natural things is given by his use of light imagery, to describe an orange in "Bermudas," and to depict a state of transcendence in "The Garden." After the examination of the two examples from Marvell, some of Crashaw's light imagery will be presented as a contrast to that of Marvell.

Like Crashaw, Marvell is attracted to light; but Marvell is inclined toward earthly light, light as it embellishes the color of a natural object, an orange "He hangs in shades the Orange bright,/ Like golden Lamps in a green Night," (Bermudas," ll. 17-18) . Unlike Crashaw, Marvell demonstrates little concern with the depiction of the upper world of heavenly and supernatural lights. In his description of a state of transcendence, Marvell selects the image of "various" lights, the light of this world.

My Soul into the boughs does glide:
There like a Bird it sits, and sings,
Then whets, and combs its silver Wings;
And, till prepar'd for longer flight,
Waves in its Plumes the various Light.

("The Garden," p. 45, ll. 52-56)

On the other hand, in depicting a state of transcendence, Crashaw selects images of the pure and unvariegated light of heaven.

When These thy Deaths, so numerous
 Shall all at last dy into one,
 And melt thy Soul's sweet mansion
 Like a soft lump of incense, hasted
 By too hott a fire, & wasted
 Into perfuming clouds, so fast
 Shalt thou exhale to Heaun at last
 In a resolving Sigh, and then
 O what? Ask not the Tongues of men.
 Angells cannot tell, suffice,
 Thy selfe shall feel thine own full joys
 And hold them fast for euer. There
 So soon as thou shalt first appear,
 The Moon of maiden stars, thy white
Mistress, attended by such bright
 Soules as thy shining self, shall come
 And in her first rankes make thee room;
 Where 'mongst her snowy family
 Imortall wellcomes wait for thee.

(*"Hymn to the Name and Honor of the
 Admirable Sainte Teresa,"* p. 109, ll. 109-28)

Let us also observe at this point other details of difference between Marvell and Crashaw in the presentation of a state of transcendence, as such an observation will greatly aid our understanding of Marvell's organization of nature imagery and his organization of imagery in general. Crashaw's Sainte Teresa in her transcendence is no longer alive. She has achieved death as a triumph. She enters the joyful celestial world, and dwells among supernatural lights, shining souls. In Marvell's description of a transcendence, the participant in this supreme mystical experience remains alive and does not actually leave this world, spiritually or otherwise. His soul ascends upward into the boughs of a tree, and becomes metaphorically imbued with the qualities of a bird. The soul transcends the body to become like an object of nature, a bird waving its wings in a tree. Nowhere in the poetry of

Marvell is his fondness for nature more evident than in this passage from "The Garden," and his bird is very carefully and naturalistically portrayed--unless the ornamental detail of silver wings may seem an exaggeration of nature.

Not only does Marvell's imagery differ from the extremely spiritual practice of Crashaw, who hardly ever heeds the natural physical object, let alone in a description of mystical rapture. But Marvell also differs from Donne. It will be convenient for purposes of comparison to refer again to the bird imagery we noticed in Chapter I, included in Donne's poem "The Crosse": "Looke downe, thou spiest our Crosses in small things;/ Looke up, thou seest birds rais'd on crossed wings" (p. 233, ll. 21-22). Here the image serves primarily to suggest an analogy, a correspondence between created things and the Creator. Donne is concerned with birds as symbols of the immaterial. Donne does not organize his imagery to depict carefully and with specific and naturalistic details an aesthetically appealing natural object in a particularized earthly setting.

Marvell's description of the bird in "The Garden" suggests a material thing in a material world, although the image serves as a metaphor for the soul. The bird is presented as spatially placed on the solid foundation of a tree branch, engaged in the physical activities of singing and the whetting, combing, and waving of his wings. The bird is a mobile creature in a solid setting.

In Marvell's lovely poem, therefore, an arbitrarily rhetorical relationship exists between the bird as a material object, and the

material object as a symbol of an immaterial thing. He emphasizes the sensuousness and the material features of the bird, and the symbolization of an immaterial thing is experienced as a metaphorical addition; but in Donne's image of the birds, the symbolization of an immaterial thing is experienced by us as being a structural part of the bird, and we do not feel that the symbol is merely arbitrarily assigned by a process of rhetoric.

A study of the nature images throughout the poems of Marvell will further reveal how his imagery functions, how he is attracted to the direct aesthetic appeal of natural objects. This attraction governs Marvell's characteristic pattern of image organization.

Nature imagery in "On a Drop of Dew" is used to express a neo-Platonic allegory, the alienation of the soul in this world, but let us observe how the imagery is organized according to the characteristic pattern.

See how the Orient Dew,
 Shed from the Bosom of the Morn
 Into the blowing Roses,
 Yet careless of its Mansion new;
 For the clear Region where 'twas born
 Round in its self incloses:
 And in its little Globes Extent,
 Frames as it can its native Element.
 How it the purple flow'r does slight,
 Scarce touching where it lyes,
 But gazing back upon the Skies,
 Shines with a mournful Light;
 Like its own Tear,
 Because so long divided from the Sphear.
 Restless it rouses and unsecure,
 Trembling lest it grow impure;
 Till the warm Sun pitty it's Pain,

And to the skies exhale it back again.
 So the Soul, that Drop, that Ray
 Of the clear Fountain of Eternal Day, 20
 Could it within the humane flow'r be seen,
 Remembring still its former height,
 Shuns the sweat leaves and blossoms green;
 And, recollecting its own Light,
 Does, in its pure and circling thoughts, express
 The greater Heaven in an Heaven less.
 In how coy a Figure wound,
 Every way it turns away:
 So the World excluding round,
 Yet receiving in the Day 30
 Dark beneath, but bright above:
 Here disdaining, there in Love,
 How loose and easie hence to go:
 How girt and ready to ascend.
 Moving but on a point below,
 It all about does upwards bend.
 Such did the Manna's sacred Dew distil;
 White, and intire, though congeal'd and chill.
 Congeal'd on Earth: but does, dissolving, run
 Into the Glories of th' Almighty Sun. 40

(pp. 12-13)

Although the theme of "On a Drop of Dew" expresses a radical otherworldliness, the imagery is organized in such a manner that it suggests the aesthetic appeal of natural objects as they appear on this earth. Again, as in "The Garden," a natural object is selected to serve as a symbol for the soul, but this natural object is portrayed with such an exquisiteness of details that we are attracted to the drop of dew as a thing-in-itself. The drop of dew exists for its sensuous beauty, and not merely for its function as a symbol.

Throughout his poems as in "On a Drop of Dew," Marvell displays a fondness for images of wet or moist natural objects. In "Upon Appleton House" through the detail of moisture, Marvell endows the grass with the textural quality of silk.

For now the Waves are fal'n and dry'd,
 And now the Meadows fresher dy'd;
 Whose Grass, with moister colour dasht,
 Seems as green Silks but newly washt.

(p. 78, ll. 625-28)

The life of "Damon the Mower" is enriched by moisture.

I am the Mower Damon, known
 Through all the Meadows I have mown.
 On me the Morn her dew distills
 Before her darling Daffadils.
 And, if at Noon my toil me heat,
 The sun himself licks off my Sweat.
 While, going home, the Ev'ning sweet
 In cowslip-water bathes my feet.

(p. 43, ll. 41-48)

In "Daphnis and Chloe" roses are gathered in the rain, although the wetness does not bring a happy ending to this activity of the lovers.

Gentler times for Love are ment
 Who for parting pleasure strain
 Gather Roses in the rain,
 Wet themselves and spoil their Sent.

(p. 36, ll. 85-88)

Now, since we are discussing the image of dew and how it is organized in "On a Drop of Dew," let us observe how George Herbert uses and organizes the image of dew in his poem "Grace," and then let us observe how this organization differs from that of Marvell. When in his poem "Grace," George Herbert uses the image "dew," he is asking God as creator of the order of the universe not to do more for a natural object, the grass, than he will do for man, asking God to let his graces drop without cease from above. Although Herbert presents the dew as something palpable engaged in a process of physical motion, the falling every day, he emphasizes through his organization of the image

the order and regularity of nature--not the aesthetic attractiveness of the object itself and the event as does Marvell in his "On a Drop of Dew."

My stock lies dead, and no increase
Doth my dull husbandrie improve:
O let thy graces without cease
Drop from above!

If still the sunne should hide his face,
Thy house would but a dungeon prove,
Thy works nights captives: O let grace
Drop from above!

The dew doth ev'ry morning fall;
And shall the dew out-strip thy dove?
The dew, for which grasse cannot call,
Drop from above.

Death is still working like a mole,
And digs my grave at each remove;
Let grace work too, and on my soul
Drop from above.

Sinne is still hammering my heart
Unto a hardnesse, void of love:
Let suppling grace, to crosse his art,
Drop from above.

(p. 60)

Differing from George Herbert in the matter of emphasis, Marvell depicts his drop of dew with detailed naturalistic precision, and the details provide an aesthetic enrichment. The dew originates from a locality made spatially more definite than nature by a poetic figure ("the Bosom of the Morn"), traverses space ("Shed"), and passes from the point of origin to a definite spatial location on particular moving objects ("blowing roses"). The drop of dew has a specific shape ("Its little Globes Extent"), and a definite spatial relationship to the

rose ("Scarce touching where it lyes"). Of course, the details of the drop of dew and its relationship to the rose have their symbolic counterparts. The "little Globes Extent" suggests the self-contained nature of the soul, and the "Scarce touching where it lyes," the alien relationship of the soul to this world. However, we feel that Marvell is much more attracted to the drop of dew as a material thing than was Herbert in his poem "Grace."

For another use and organization of an image of a natural object, a usage which differs from both that of George Herbert and Andrew Marvell, let us recall Crashaw's image "roses" and compare it to Marvell's image of a rose in "On a Drop of Dew."

In "On the wounds of our crucified Lord," Crashaw says, "Lo! a mouth, whose full-bloom'd lips/ At too deare a rate are roses." Here the whole imagery of the poem is so organized, and the material attributes of the roses so neglected, that the word "roses" immediately conveys the spiritual, immaterial significance that belongs to it through a long tradition in symbol. The correspondence of the image to actual particular roses is negligible. Marvell's roses contrariwise are described in details that evoke the physical blossoms. The "roses" of "On a Drop of Dew" are moving ("blowing"), have a definite color ("purple"), appear within a spatial context ("sweat leaves and blossoms green"), and are acted upon through spatial juxtaposition by the drop of dew.

Turning now to "A Dialogue Between The Resolved Soul, and Created Pleasure," we note that the pleasures of nature are one of the means by which "Pleasure" tempts the "Soul." Marvell's practice, his emphasis on the material throughout the poem, may be illustrated by this brief passage,

Pleasure.

Welcome the Creations Guest,
Lord of Earth, and Heavens Heir.
Lay aside that Warlike Crest,
And of Nature's banquet share:
Where the Souls of fruits and flow'rs
Stand prepar'd to heighten yours.

Soul.

I sup above, and cannot stay
To bait so long upon the way.

Pleasure.

On these downy Pillows lye,
Whose soft Plumes will thither fly:
On these Roses strow'd so plain
Lest one Leaf thy Side should strain.

20

Soul.

My gentler Rest is on a Thought,
Conscious of doing what I ought.

Pleasure.

If thou bee'st with Perfumes pleas'd,
Such as oft the Gods appeas'd,
Thou in fragrant Clouds shalt show
Like another God below.

Soul.

A Soul that knowes not to presume
Is Heaven's and its own perfume.

(pp. 9-10, ll. 11-30)

As in "On a Drop of Dew," the soul in "A Dialogue Between The Resolved Soul and Created Pleasure," although in this world, longs for its heavenly home; but in Marvell's use of the medieval genre of a debate between the body and soul, such a daintiness and exquisiteness of tone, rhythm, and sound, along with the spectacular decor provided by the imagery of the opening with its "Helmet bright" (l. 3) and "silken Banners" (l. 6), exists that the debate seems more of a verbal ballet than an actual temptation scene; we feel that the temptation is only a device to provide a setting for a display. Statistics concerning the imagery give an indication of Marvell's interest. The imagery connected with the "Soul" is usually abstract and that of "Pleasure," concrete; and as indicative of the poet's interest, "Pleasure" has almost twice as many lines, 38, as the "Soul," 20. Almost one-fifth (7) of "Pleasure's" lines are devoted to nature (ll. 16-18 and 19-22). "Pleasure's" dialogue usually consists of units of four lines, but the "Soul" usually has only two. The one extended speech of the "Soul" concerns a pun pertaining to music.

Had I but any time to lose,
On this I would it all dispose.
Cease Tempter. None can chain a mind
Whom this sweet Chordage cannot bind.

(p. 10, ll. 41-44)

If, we may speculate, a poet with an otherworldly mentality like that of Crashaw had written "A Dialogue Between The Resolved Soul, and Created Pleasure," more than likely the ratio between the lines granted "Pleasure" and the "Soul" would have been reversed. Instead of

lines resembling such sketchy statements as "If things of Sight such Heavens be,/ What Heavens are those we cannot see?" (ll. 55-56), Crashaw probably would have twenty lines devoted to celebrating and describing the things that we must shut our eyes to see; and then he would have allowed pleasure two lines.

As a further indication of the difference in mentality behind the imagery of Crashaw and Marvell, let us examine Marvell's "Eyes and Tears." In this poem Marvell ridicules rather than celebrates the vision of tear-filled eyes (see especially ll. 4-8). As has been seen in the preciseness of the description of the "roses" and the "dew" in "On a Drop of Dew" and of the "roses" in "A Dialogue Between The Resolved Soul, and Created Pleasure" (ll. 21-22), Marvell is attracted toward visual clarity and definiteness in his imagery; and in "Eyes and Tears" he ridicules poems that proclaim the superiority of "Tears" over natural objects"(ll. 17-20), and he ridicules the type of mystic vision obtained by those "That weep the more, and see the less:/ And, to preserve their Sight more true,/ Bath still their Eyes in their own Dew."

I.

How wisely Nature did decree,
With the same Eyes to weep and see!
That, having view'd the object vain,
They might be ready to complain.

II.

And, since the Self-deluding Sight,
In a false Angle takes each hight;
These Tears which better measure all,
Like wat'ry Lines and Plummets fall.

III.

Two Tears, which Sorrow long did weigh
 Within the Scales of either Eye, 10
 And then paid out in equal Poise,
 Are the true price of all my Joyes.

IV.

What in the World most fair appears,
 Yea even Laughter, turns to Tears:
 And all the Jewels which we prize,
 Melt in these Pendants of the Eyes.

V.

I have through every Garden been,
 Amongst the Red, the White, the Green;
 And yet, from all the flow'rs I saw,
 No Hony, but these Tears could draw. 20

VI.

So the all-seeing Sun each day
 Distills the World with Chymick Ray;
 But finds the Essence only Showers,
 Which straight in pity back he powers.

VII.

Yet happy they whom Grief doth bless,
 That weep the more, and see the less:
 And, to preserve their Sight more true,
 Bath still their Eyes in their own Dew.

VIII.

So Magdalen, in 'Tears more wise
 Dissolved those captivating Eyes,
 Whose liquid Chaines could flowing meet 30
 To fetter her Redeemers feet.

IX.

Not full sailes hasting loaden home,
 Nor the chast Ladies pregnant Womb,
 Nor Cynthia Teeming show's so fair,
 As two Eyes swoln with weeping are.

X.

The sparkling Glance that shoots Desire,
 Drench'd in these Waves, does lose it fire.
 Yea oft the Thund'rer pitty takes
 And here the hissing Lightning slakes. 40

XI.

The Incense was to Heaven dear,
 Not as a Perfume, but a Tear.
 And Stars shew lovely in the Night,
 But as they seem the Tears of Light.

XII. /

Ope then mine Eyes your double Sluice,
 And practice so your noblest Use.
 For others too can see, or sleep;
 But only humane Eyes can weep.

XIII.

Now like two Clouds dissolving, drop,
 And at each Tear in distance stop: 50
 Now like two Fountains trickle down:
 Now like two floods o'return and drown.

XIV.

Thus let your Streams o'reflow your Springs,
 Till Eyes and Tears by the same things:
 And each the other's difference bears;
 These weeping Eyes, those seeing Tears.

(pp. 15-17)

Whether or not "Eyes and Tears" is a direct satire on the Magdalen and tear-filled poems of Crashaw cannot be ascertained; but the imagery throughout indicates the possibility. In stanza I the satire concerns the literary tradition of the weeping lover and the complaint--a type of satire to be repeated in "To his Coy Mistress" ("I by the Tide/ Of Humber would complain."--p. 26, ll. 6-7). This

satiric tendency in the poems of Marvell also indicates a difference from Crashaw. Marvell as satirist creates a point of view on the outside of the experience described in the poem. The point of view in "Eyes and Tears" is that of an evaluating and discerning observer. The same point of view, that of the aloof observer, is employed in "On a Drop of Dew." The opening line "See how the Orient Dew" creates the point of view of a spectator, not that of a direct participant in the experience being described within the poem. One of the major characteristics of Crashaw is the projection of the reader into the experience being described, as if the self were unimportant and the experience were all. In Marvell's employment of the point of view, there is a feeling of separation and a distinctness of self on the part of the reader from the experience being presented within the poem.

Now examining "The Coronet" we observe that nature imagery is used to express the misdirection of a man and his separation from God. The definiteness and the specific sensory details of the natural imagery suggest an experience particular and personal; and therefore the nature imagery qualifies and modifies the meaning of the image "I." In this context with its particularized texture, the image "I" suggests a specific individual. On the other hand in a poem such as George Herbert's "The Collar," the texture although composed of concrete imagery is more general than specific; therefore the image "I," as modified and qualified by the texture, suggests that the "I," an individual, is everyman.

When for the Thorns with which I long, too long,
 With many a piercing wound,
 My Saviours head have crown'd,
 I seek with Garlands to redress that Wrong:
 Through every Garden, every Mead,
 I gather flow'rs (my fruits are only flow'rs)
 Dismantling all the fragrant Towers
 That once adorn'd my Shepherdesses head.
 And now when I have summ'd up all my store,
 Thinking (so I my self deceive) 10
 So rich a Chaplet thence to weave
 As never yet the king of Glory were:
 Alas I find the Serpent old
 That, twining in his speckled breast,
 About the flow'rs disguis'd does fold,
 With wreaths of Fame and Interest.
 Ah, foolish Man, that would'st debase with them,
 And mortal Glory, Heavens Diadem!
 But thou who only could'st the Serpent tame,
 Either his slipp'ry knots at once untie, 20
 And disintangle all his winding Snare:
 Or shatter too with him my curious frame:
 And let these wither, so that he may die,
 Though set with Skill and chosen out with Care.
 That they, while Thou on both their Spoils dost tread,
 May crown thy Feet, that could not crown thy Head.

(pp. 14-15)

The imagery of the serpent in lines 13 through 16 of "The Coronet" is representative of image organization throughout the poems of Marvell. The "Serpent" is used metaphorically to represent the deceptive nature of worldly "Fame and Interest," and of course, the "Serpent" has its traditional associations with the temptation in the Garden of Eden; but beyond the metaphorical and traditional symbolic characteristics, the organization of the imagery reveals an interest in the natural creature for itself. The snake is precisely and graphically represented with a definite texture of coloration ("speckled") and a specific spatial position and figured extension ("About the flow'rs disguis'd does fold").

For further evidence of Marvell's attraction toward images graphically representing common living creatures, let us glance through some of his poems. There are the grasshoppers ("The Grasshopper its pipe gives ore"--p. 42, l. 11; and "But Grasshoppers are Gyants there:/ They, in there squucking Laugh, contemn/ Us as we walk more low then them"--p. 70, ll. 372-74), the frogs ("And hamstring'd Frogs can dance no more./ But in the brook the green Frog wades."--p. 42, ll. 12-13), the snake ("To Thee the harmless Snake I bring"--p. 45, l. 35), and chameleons ("To Thee Chameleons changing hue"--p. 45, l. 37), Glow-worms are common ("And underneath the winged Quires/ Echo about their tuned Fires"--p. 74, ll. 511-12). Also, there are tortoises ("The low roof'd Tortoises do dwell/ In cases fit of Tortoise-shell"--p. 59, ll. 13-14), the bee ("The Bee through these known Allies hum"--p. 68, l. 291), birds ("Whose yet unfeather'd Quills"--p. 71, l. 396) and ("But most the Hewel's wonders are"--p. 75, ll. 538), fleas ("Such Fleas, ere they approach the Eye,/ In Multiplying Glasses lye"--p. 73, ll. 11), wood-moths ("Doth from the Bark the Wood-moths glean"--p. 75, l. 542), and fishes ("The stupid Fishes hang, as plain/ As Flies in Chrystal overt'ane"--p. 80, ll. 677-78).

"Bermudas" has an abundance of nature imagery, some with extraordinary color and textural suggestions. The poem concerns an exotic voyage which is given as evidence of God's bounty.

Where the remote Bermudas ride
In th' Oceans bosome unesp'y'd,
From a small Boat, that row'd along,
The listning Winds receiv'd this Song.

What should we do but sing his Praise
 That led us through the watry Maze,
 Unto an Isle so long unknown,
 And yet far kinder than our own?
 Where he the huge Sea-Monsters wracks,
 That lift the Deep upon their Backs. 10
 He lands us on a grassy Stage;
 Safe from the Storms, and Prelat's rage
 He gave us this eternal Spring,
 Which here enamells every thing;
 And sends the Fowl's to us in care,
 On daily Visits through the Air.
 He hangs in shades the Orange bright,
 Like golden Lamps in a green Night.
 And does in the Pomgranates close,
 Jewels more rich than Ormus show's 20
 He makes the Figs our mouths to meet;
 And throws the Melons at our feet.
 But Apples plants of such a price,
 No Tree could ever bear them twice.
 With Cedars, chosen by his hand,
 From Lebanon, he stores the Land.
 And makes the hollow Seas, that roar,
 Proclaime the Ambergris on shoar.
 He cast (of which we rather boast)
 The Gospels Pearl upon our Coast. 30
 And in these Rocks for us did frame
 A Temple, where to sound his Name.
 O let our Voice his Praise exalt,
 Till it arrive at Heavens Vault:
 Which thence (perhaps) rebounding, may
 Eccho beyond the Mexique Bay.
 Thus sung they, in the English boat,
 An holy and a cheerful Note,
 And all the way, to guide their Chime,
 With falling Oars they kept the time.

(pp. 17-18)

In "On a Drop of Dew" and "A Dialogue between The Resolved Soul,
 and Created Pleasure"--even in "Eyes and Tears" where in a jocular
 manner the superiority of the mystic "Tears" is proclaimed over the
 flowers of the garden (ll. 17-20)--nature imagery has been employed to
 express a factor of life in opposition to the divine; but in "Bermudas"

nature is considered a gift of God (ll. 11, 13, 17, 21, 25 and 26). The repetition of the image "he," signifying God, establishes an intimate relationship between the created things and the Creator.

Of course, much of the nature imagery in "Bermudas" can only be derived from literary sources rather than personal observation, for example, the Lebanon Cedars (ll. 25-26); but in the study of this particular aspect of Marvell's imagery, the concern is not with determining whether an image was derived from reading a book or from actual observation of nature. The point to be noticed here is that, to a degree unique among the poets we are studying, the imagery is organized within the structure of the poem to emphasize the details of the physical object itself. Throughout the "Bermudas" the nature images, just as in "On a Drop of Dew," are organized to insist upon the objects as concrete particulars existing within space and time. The objects themselves, accordingly, are of central poetic importance.

The organization of the image of Lebanon cedars suggests direct observation. The phrase "stores the Land" (l. 26) suggests distribution throughout space, creating an experience of physical extension. Also, this feeling of the Lebanon cedars as being actually observed is reinforced by the visual nature of adjacent imagery such as that of lines 17 and 18.

Lines 17 and 18 demonstrate Marvell's concern with the vivid depiction of the colors of natural objects. The color of the oranges is made more brilliant by being placed on a background of "shade," and by being metaphorically transformed into gold lights on a

background of dark green. Color imagery never was developed to any extent in the poems of John Donne and George Herbert. The poems of Crashaw have many color images, but their combinations lack the naturalness, the subtly perceived value of color shading, the visual clarity and distinctness of Marvell's glowing gold on dark green.

Lines 19 through 23 of "Bermudas" contain a number of fruit images, some of which are to repeated in "The Garden"; and in this celebration of the gifts of the "he" (God), the emphasis again falls on the sensuous appeal of the objects, and not directly on their symbolic significance, and again a difference from the image organization of John Donne and George Herbert is observed. The imagery in "Bermudas" is organized to present directly as a visual sensation the jewel-like quality of the inside of a pomegranate and the taste of figs. God is not experienced directly in the taste of the figs; but the experience of God as creator of the figs comes as a fore--or afterthought. There is a separation between the material thing and the immaterial thereby symbolized. There is not this separation in the image of the bird in John Donne's "The Cross," for the divine signification is part of the direct experience of the material object. Also in George Herbert's "The Flower," as we have already noticed, man's relationship to God is experienced directly in the life cycle of the flower. Herbert emphasizes the orderly processes of plant life, the seasonal regularity, the recurrent cycle of greenness and of being shrivelled up into a root underground, the periodicity of life and death; but Marvell stresses the sensuous beauty of the concrete things.

In the poem "Clorinda and Damon" Marvell as in "A Dialogue Between The Resolved Soul, and Created Pleasure" describes the pleasures of nature as an instrument of temptation, a temptation away from thoughts of the divine.

- C. I have a grassy Scutcheon spy'd
Where Flora blazons all her pride.
The Grass I aim to feast thy Sheep:
The Flow'rs I for thy Temples keep.
- D. Grass withers; and the Flow'rs too fade.
- C. Seize the short Joyes then, ere they fade.
Seest thou that unfrequented Cave?
- D. That den? C. Loves Shrine. D. But Virtue's Grave.
- C. In whose cool bosome we may lye
Safe from the Sun. D. not Heaven's Eye.

(p. 18, ll. 2-12)

Damon has the characteristics of the "Resolved Soul," and Clorinda, "Created Pleasure"; but the separation and opposition between Damon and Clorinda is resolved through their unification in praising Pan, here understood as a Christian symbol representing Christ himself. Nature also joins in the praises, and all the created things become "Pan's Quire."

Chorus.

Of Pan the flowry Pastures sing,
Caves eccho, and the Fountains ring.
Sing then while he doth us inspire;
For all the World is our Pan's Quire.

(p. 20, ll. 27-30)

Thus nature imagery has two functions in the poem, as an enticement to temptation and finally as a herald of the wonders of the divinity.

Although Marvell uses a favorite image "grass" in "Clorinda and Damon" to express the ephemeral nature of the joys of this world in contrast to the eternality of heaven, "grass" is a characteristic instance of Marvell's practice with nature imagery in that though it symbolizes something reprehended the image is presented in an aesthetically attractive context.

His affection for the image is manifest throughout his poetic works. The "grassy Stage" (p. 17, l. 11) in "Bermudas" is a place of refuge from the rages of nature and man, and a place where everything has the appearance of enamel (p. 17, l. 14). The "Elizium" of "Thyrsis and Dorinda" has the "sweetest grass" (p. 20, l. 32) along with singing birds (p. 20, l. 33) and whispering winds (p. 20, l. 34). Little T. C. in "The Picture of little T. C. in a Prospect of Flowers" begins her "golden daies" in the "green Grass" (p. 33, l. 3) where she plays with "Roses." In "The Garden," the poet "Insar'd with Flow'rs" falls on "Grass" (p. 49, l. 40). "The Hill and Grove at Billborow" has its "grassy side" (p. 57, l. 18). The grass of "Upon Appleton House" is endowed with a polished texture ("within the polisht Grass"--p. 73, l. 457).

The aspect of the "grass" image which never varies is the sense of delight with which it is associated. It is the grass itself in which Marvell is interested. The sense of that delighted interest is present whether "grass" is an image of a spiritual value, as in "Bermudas," or an image of a threat to the spiritual, as in "Clorinda and Damon," or an image without any reference to matters spiritual, as is often the case.

Nature imagery in "The Nymph complaining of the death of her Faun" is presented with elaborate development.

The wanton Troopers riding by
 Have shot my Faun and it will dye.
 Ungentle men! They cannot thrive
 To kill thee. Thou neer didst alive
 Them any harm: alas nor cou'd
 Thy death yet do them any good.
 I'm sure I never wisht them ill;
 Nor do I for all this; nor will:
 But, if my simple Pray'rs may yet
 Prevail with Heaven to forget 10
 Thy murder, I will Joyn my Tears
 Rather then fail. But O my fears!
 It cannot dye so. Heavens King
 Keeps register of every thing:
 And nothing may we use in vain.
 Ev'n Beasts must be with justice slain;
 Else Men are made their Deodands.
 Though they should wash their guilty hands
 In this warm life-blood, which doth part 20
 From thine, and wound me to the Heart
 Yet could they not be clean: their Stain
 Is dy'd in such a Purple Grain.
 There is not such another in
 The World, to offer for their Sin.
 Unconstant Sylvio, when yet
 I had not found him counterfeit,
 One morning (I remember well)
 Ty'd in this silver Chain and Bell,
 Gave it to me: nay and I know
 What he said then: I'm sure I do. 30
 Said He, look how your Huntsman here
 Hath taught a Faun to hunt his Dear.
 But Sylvio seen had me beguil'd
 This waxed tame, while he grew wild,
 And quite regardless of my Smart,
 Left me his Faun, but took his Heart.
 Thenceforth I set my self to play
 My solitary time away,
 With this: and very well content,
 Could so mine idle Life have spent. 40
 For it was full of sport; and light
 Of foot, and heart; and did invite,
 Me to its game: it seem'd to bless
 Its self in me. How could I less
 Than love it? O I cannot be
 Unkind, t' a Beast that loveth me.

Had it liv'd long, I do not know
 Whether it too might have done so
 As Sylvio did: his Gifts might be
 Perhaps as false or more than he. 50
 But I am sure, for ought that I
 Could in so short a time espie,
 Thy Love was far more better then
 The love of false and cruel men.

With sweetest milk, and sugar, first
 I it at mine own fingers nurst.
 And as it grew, so every day
 It wax'd more white and sweet than they.
 It had so sweet a Breath! And oft
 I blusht to see its foot more soft, 60
 And white, (shall I say then my hand?)
 Nay any Ladies of the Land.

It is a wond'rous thing, how fleet
 'Twas on those little silver feet.
 With what a pretty skipping grace
 It oft would challenge me the Race;
 And when 'thad left me far away,
 'Twould stay, and run again, and stay.
 For it was nimbler much than Hindes; 70
 And trod, as on the four Winds.

I have a Garden of my own,
 But so with Roses over grown,
 And Lillies, that you would it guess
 To be a little Wilderness.
 And all the Spring time of the year
 It onely loved to be there.
 Among the beds of Lillyes, I
 Have sought it oft, where it should lye;
 Yet could not, till it self would rise,
 Find it, although before mine Eyes. 80

For, in the flaxen Lillies shade,
 It like a bank of Lillies laid
 Upon the Roses it would feed,
 Untill its Lips ev'n seem'd to bleed;
 And then to me 'twould boldly trip,
 And print those Roses on my Lip.
 But all its chief delight was still
 On Roses thus its self to fill:
 And its pure virgin Limbs to fold
 In whitest sheets of Lillies cold.
 Had it liv'd long, it would have been 90
 Lillies without, Roses within.

O help! O help! I see it faint:
 And dye as calmly as a Saint.
 See how it weeps. The Tears do come

Sad, slowly dropping like a Gumme.
 So weeps the wounded Balsome: so
 The holy Frankincense doth flow.
 The brotherless Heliades
 Melt in such Amber Tears as these.

I in a golden Vial will
 Keep these two crystal Tears; and fill
 It till it do o'reflow with mine;
 Then place it in Diana's Shrine.

Now my Sweet Faun is vanish'd to
 Whether the Swans and Turtles go:
 In fair Elizium to endure,
 With milk-white Lambs, and Ermins pure.
 O do not run too fast: for I
 Will but bespeak thy Grave, and dye.

110

First my unhappy Statue shall
 Be cut in Marble; and withal,
 Let it be weeping too; but there
 Th' Engraver sure his Art may spare;
 For I so truly thee bemeane,
 That I shall weep though I be Stone:
 Until my Tears, still dropping, wear
 My breast, themselves engraving there.
 There at my feet shalt thou be laid,
 Of purest Alabaster made:
 For I would have thine Inmate be
 White as I can, though not as Thee.

120

(pp. 22-24)

In connection with man's relationship to nature there are similarities to "The Garden" in "The Nymph complaining for the death of her Faun." One is the description of a human being turning to nature after a deception, and the other, an image pattern expressing the superiority of nature over the beauty of a woman. As to turning to nature after a deception, after the nymph has been deceived by Sylvio, she spends her time with a fawn that likes to lie in a lush and luxuriant garden (l. 71) thick with lilies and roses. When the poet in "The Garden" learns that he has deceived himself, been "Mistaken

long" (l. 11), by seeking to find his desired values "In busie Companies of Men" (l. 12), he retires to a garden where "all Flow'rs and all Trees do close/ To weave the Garlands of repose" (ll. 7-8).

I.

How vainly men themselves amaze
To win the Palm, the Oke, or Bayes;
And their uncessant Labours see
Crown'd from some single Herb or Tree.
Whose short and narrow verged Shade
Does prudently their Toyles upbraid;
While all Flow'rs and all Trees do close
To weave the Garlands of repose.

II.

Fair quiet, have I found thee here,
And Innocence thy Sister dear!
Mistaken long, I sought you then
In busie Companies of Men.
Your sacred Plants, if here below,
Only among the Plants will grow.
Society is all but rude,
To this delicious Solitude.

10

(p. 48, ll. 1-16)

In this turning away from a deception, the deception of a lover in "The Nymph complaining for the death of her Faun" and the self-deception in "The Garden," both poems stress the rich beauty of the objects of nature away from the strife and inadequacy of human relationships. A similar situation is found in the "Bermudas," where the beauty of nature is praised as a refuge from human contention. Human relationships are rarely praised in the poems of Marvell, and in his two best love poems, "The Definition of Love" and "To his Coy Mistress," the love relationship is anything but sweet and pleasant. The love of "The Definition of Love" "was begotten by despair/

Upon Impossibility" (l. 3-4), and then a number of images stress the separation of the lovers: "Iron wedges" (l. 11), "Fate" (l. 13), and the "Decrees of Steel" (l. 17). There is never this struggle when in a garden, never the iron wedges and decrees of steel of "The Definition of Love."

I.

My love is of a birth as rare
As 'tis for object strange and high:
It was begotten by despair
Upon Impossibility.

II.

Magnanimous Despair alone
Could show me so divine a thing,
Where feeble Hope could ne'r have flown
But vainly flapt its Tinsel Wing.

III.

And yet I quickly might arrive
Where my extended Soul is fixt,
But Fate does Iron wedges drive,
And alwaies crouds it self betwixt.

IV.

For Fate with jealous Eye does see
Two perfect Loves; nor lets them close:
Their union would her ruine be,
And her Tyrannick pow'r depose.

V.

And therefore her Decrees of Steel
Us as the distant Poles have plac'd,
(Though Loves whole World on us doth wheel)
Not by themselves to be embrac'd.

VI.

Unless the giddy Heaven fall,
 And Earth some new Convulsion tear;
 And, us to joyn, the World should all
 Be cramp'd into a Planisphere.

VII.

As Lines so Loves oblique may well
 Themselves in every Angle greet:
 But ours so truly Paralel,
 Through infinite can never meet.

VIII.

Therefore the Love which us doth bind.
 But Fate so enviously debarrs,
 Is the Conjunction of the Mind,
 And the Opposition of the Stars.

(pp. 36-37)

This strife and inadequacy in human relationships is also observed in "To His Coy Mistress." After the playfulness of the first twenty lines, there is the terrifying vision of "Times winged Charriot" (l. 22) and the "Desarts of vast Eternity" (l. 24); and then comes a series of images suggesting grimness and death: "marble Vault" (l. 26), "Worms" (l. 27), "dust" (l. 29), "ashes" (l. 30), and "Grave" (l. 31). The terror and horror of the suggestion of these images cannot be disassociated from the experience of the poem, and "To His Coy Mistress" becomes much more, much deeper, than a simple and straight-forward poem of the carpe diem tradition.

Had we but World enough, and Time,
 This coyness Lady were no crime.
 We would sit down, and think which way
 To walk, and pass our long Loves Day.
 Thou by the Indian Ganges side

Should'st Rubies find: I by the Tide
 Of Humber would compalin. I would
 Love you ten years before the Flood:
 And you should if you please refuse
 Till the Conversion of the Jews. 10
 My vegetable Love should grow
 Vaster then Empires, and more slow.
 An hundred years should go to praise
 Thine Eyes, and on thy Forehead Gaze.
 Two hundred to adore each Brest:
 But thirty thousand to the rest.
 An Age at least to every part,
 And the last Age should show your Heart.
 For Lady you deserve this State;
 Nor would I love at lower rate. 20
 But at my back I alwaies hear
 Times winged Charriot hurrying near:
 And yonder all before us lye
 Desarts of vast Eternity.
 Thy Beauty shall no more be found;
 Nor, in thy marble Vault, shall sound
 My ecchoing Song: then Worms shall try
 That long preserv'd Virginity:
 And your quaint Honour turn to dust;
 And into ashes all my Lust. 30
 The Grave's a fine and private place,
 But none I think do there embrace.
 Now therefore, while the youthful hew
 Sits on thy skin like morning lew,
 And while thy willing Soul transpires
 At every pore with instant Fires,
 Now let us sport us while we may;
 And now, like am'rous birds of prey,
 Rather at once our Time devour,
 Than languish in his slow-chapt pow'r 40
 Let us roll all our Strength, and all
 Our sweetness, up into one Ball:
 And tear our Pleasures with rough strife,
 Thorough the Iron gates of Life.
 Thus, though we cannot make our Sun
 Stand still, yet we will make him run.

(pp. 26-27)

The pattern of asserting the superiority of nature over the
 beauty of a woman in lines 59 through 62 in "The Nymph complaining
 for the death of her Faun" is found again in stanzas III and IV of

"The Garden," and again to express a superior value, Marvell selects imagery of nature.

No white nor red was ever seen
 So am'rous as this lovely green.
 Fond Lovers, cruel as their Flame,
 Cut in these Trees their Mistress name. 20
 Little, Alas, they know, or heed,
 How far these Beauties Hers exceed!
 Fair Trees! where s'eer your barks I wound,
 No Name shall but your own be found.

When we have run our Passions heat,
 Love hither makes his best retreat.
 The Gods, that mortal Beauty chase,
 Still in a Tree did end their race.
Apollo hunted Daphne so,
 Only that She might Laurel grow. 30
 And Pan did after Syrinx speed,
 Not as a Nymph, but for a Reed.

(p. 48, ll. 17-32)

Another characteristic of Marvell images is the selection of patterns that display a concern with the destruction of nature by man, indicating Marvell's sympathy with natural objects. This concern is evident in the first twenty-four lines of "The Nymph complaining for the death of her Faun," and also in other imagery throughout the poems of Marvell. In "A Dialogue between the Soul and Body," the "Body" accuses the "Soul" of building up the body for sin, and connects this with the deplored cutting down of trees.

But Physick yet could never reach
 The Maladies Thou me dost teach;
 Whom first the Cramp of Hope does Tear:
 And then the Palsie Shakes of Fear.
 The Pestilence of Love does heat:
 Or Hatred's hidden Ulcer eat.
 Joy's cheerful Madness does perplex:
 Or Sorrow's other Madness vex.

Which Knowledge forces me to know;
 And Memory will not foregoe.
 What but a Soul could have the wit
 To build me up for Sin so fit?
 So Architects do square and hew,
 Green Trees that in the Forest grew.

(p. 21, ll. 31-44)

"Damon the Mower" cuts his ankle only after he cuts the grass, which clearly has more of Marvell's sympathy than Damon has.

While thus he threw his Elbow round,
 Depopulating all the Ground,
 And, with his whistling Sythe, does cut
 Each stroke between the Earth and Root,
 The edged Stele by careless chance
 Did into his Ankle glance;
 And there among the Grass fell down,
 By his own Sythe, the Mower mown.

(p. 44, ll. 73-80)

"Upon Appleton House" has the slaughter of pitiful newly hatched birds.

With whistling Sithe, and Elbow strong,
 These Massacre the Grass along:
 While one, unknowing, carves the Rail,
 Whose yet, unfeather'd Quils her fail.
 The Edge all bloody from its Breast
 He draws, and does his stroke detest;
 Fearing the Flesh untimely mow'd
 To him a Fate as black forebode.

(p. 71, ll. 393-400)

Now examining "The Mower against Gardens" we again observe Marvell's strong interest in plants. This time the mower is denouncing man for distorting and destroying through cultivation the purity and innocence of nature. But even as the mower describes this distorted nature, we feel from Marvell's concern with the attractive details of cultivated plants that even they interest him. He praises them for

their beauty in the very words with which the mower is condemning man for producing them. The speaker in this poem is imagined as one who lives in the country, away from the cultivated gardens which he deplores. We feel that Marvell intends piously to agree with the mower's denunciation and that his delight in the double pinks, sweet roses, and botanical rarities constitutes not an intentional irony but an unintended triumph of his catholic flower-loving poetic eye.

Luxurious Man, to bring his Vice in use,
 Did after him the World seduce:
 And from the fields the Flow'rs and Plants allure
 Where Nature was most plain and pure.
 He first enclos'd within the Gardens square
 A dead and standing pool of Air:
 And a more luscious Earth for them did knead,
 Which stupifi'd them while it fed.
 The Pink grew then as double as his Mind;
 The nutriment did change the kind. 10
 With strange perfumes he did the Roses taint.
 And Flow'rs themselves were taught to paint.
 The Tulip, white, did for complexion seek;
 And learn'd to interline its cheek:
 Its Onion root they then so high did hold,
 That one was for a Meadow sold.
 Another World was search'd, through Oceans new,
 To find the Marvel of Peru.
 And yet these Rarities might be allow'd,
 To Man, that sov'raign thing and proud; 20
 Had he not dealt between the Bark and Tree,
 Forbidden mixtures there to see.
 No Plant now knew the Stock from which it came;
 He grafts upon the Wild the Tame:
 That the uncertain and adult'rate fruit
 Might put the Palate in dispute.
 His green Seraglio has its Eunuch too;
 Lest any Tyrant him out-doe.
 And in the Cherry he does Nature vex,
 To procreate without a Sex. 30
 'Tis all enforc'd; the Fountain and the Grot'
 While the sweet Fields do lye forgot:
 Where willing Nature does to all dispence
 A wild and fragrant Innocence:

And Fauns and Faryes do the Meadows till,
 More by their presence than their skill.
 Their Statues polish'd by some ancient hand,
 May to adorn the Gardens stand:
 But howse"ere the Figures do excel,
 The Gods themselves with us do dwell.

(pp. 40-41)

Throughout his poems, Marvell's selection and organization of nature imagery indicates an interest in the material thing, if it is a phenomenon of nature, as an attractive object of aesthetic delight, an aesthetic delight so intense that often it becomes mystical as in the case of the ascent in "The Garden" after the experience of the wonders of plants, fruits, and flowers in stanza V.

What wond'rous Life in this I lead!
 Ripe Apples drop about my head;
 The Luscious Clusters of the Vine
 Upon my Mouth do crush their Wine;
 The Nectaren, and curious Peach,
 Into my hands themselves do reach;
 Stumbling on Melons, as I pass,
 Insnar'd with Flow'rs, I fall on Grass.

(p. 49)

and again:

Bind me ye Woodbines in your'twines,
 Curle me about ye gadding Vines,
 And Oh so close your Circles lace,
 That I may never leave this Place:
 But, lest your Fetters prove too weak,
 Ere I your Silken Bondage break,
 Do you, O Brambles, chain me too,
 And courteous Briars nail me through.

("Upon Appleton House"
 p. 78, ll. 609-616)

While Crashaw's organization of imagery evinces a tendency to soften and annihilate this world; Donne's, to experience the material things

of this world as being the base of a more important abstract meaning; and Herbert's, to find a correspondence between the objects and events of this world and a divine signification; Marvell's organization of imagery displays a delight in the sensuous nature of the natural objects and events of this world.

CHAPTER VI

CONCLUSION

In this study of the imagery of four seventeenth-century poets, it has been observed that each poet selects and organizes his imagery in a manner that suggests a different attitude toward the material and the immaterial. John Donne's attention was turned inward on the immaterial, the conceptual world of abstract relationships; and he would glance at material things quickly and only long enough for them to provide a beginning for his depiction of a conceptual experience. However, although Donne was mainly and very strongly concerned with the immaterial, the material always served as the base and foundation of the conceptual experience. George Herbert's attention was centered on this world and the other world at the same time; for when he saw a material object, he saw a figuration of the divine. Herbert differs from Donne in that his attention would remain on the material object and did not have to glance away in order to concern itself with conceptions. Richard Crashaw's attention was focused on the other world and the purely spiritual. He would shut his eyes in order that he might see, see the immaterial. He would go directly to the immaterial, for he did not require the indirect route through the material object. The attention of Andrew Marvell was centered on this

earth. He saw the sensuous details of the plants and insects. He saw natural things as natural things, not merely as the necessary beginning of conceptual experience, nor as figurations (in the sense of "figural realism" rather than of rhetoric) of the divine. Even at the frequent times when the poems of Marvell speak of immaterial things, these natural things remain at the vivid focus of his attention.

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Julius Duane Locke was born in Vienna, Georgia on December 29, 1921. He graduated with a Bachelor of Arts from the University of Tampa in 1949. He entered the University of Florida in 1953, acquired a Masters of Arts, June, 1955, and a Doctor of Philosophy, August, 1958. In September, 1958, he begins teaching at the University of Tampa.

This dissertation was prepared under the direction of the chairman of the candidate's supervisory committee and has been approved by all members of that committee. It was submitted to the Dean of the College of Arts and Sciences and to the Graduate Council, and was approved as partial fulfillment of the requirements for the degree of Doctor of Philosophy.

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